

Modern LITHOGRAPHY

DECEMBER - 1950 • VOLUME 18 • NUMBER 12



In This Issue: Revised Trade Customs • Dry Offset • Annual Index
Method of Pre-Grain Plate Cleaning • Production Clinic-Setting Rollers

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TRADE ACCEPTANCES

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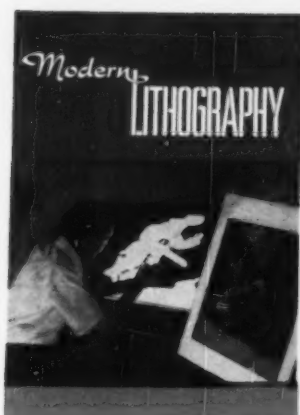
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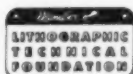
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THE COVER

Santa Claus visits Zabel Brothers Co., Philadelphia, and gets his picture taken. Joe Walsh, dot etcher, puts some finishing touches on the jolly old saint.



ROBERT P. LONG
Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

CHICAGO OFFICE:
333 North Michigan Ave.

DECEMBER, 1950

VOLUME 18, No. 12

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MODERN LITHOGRAPHY

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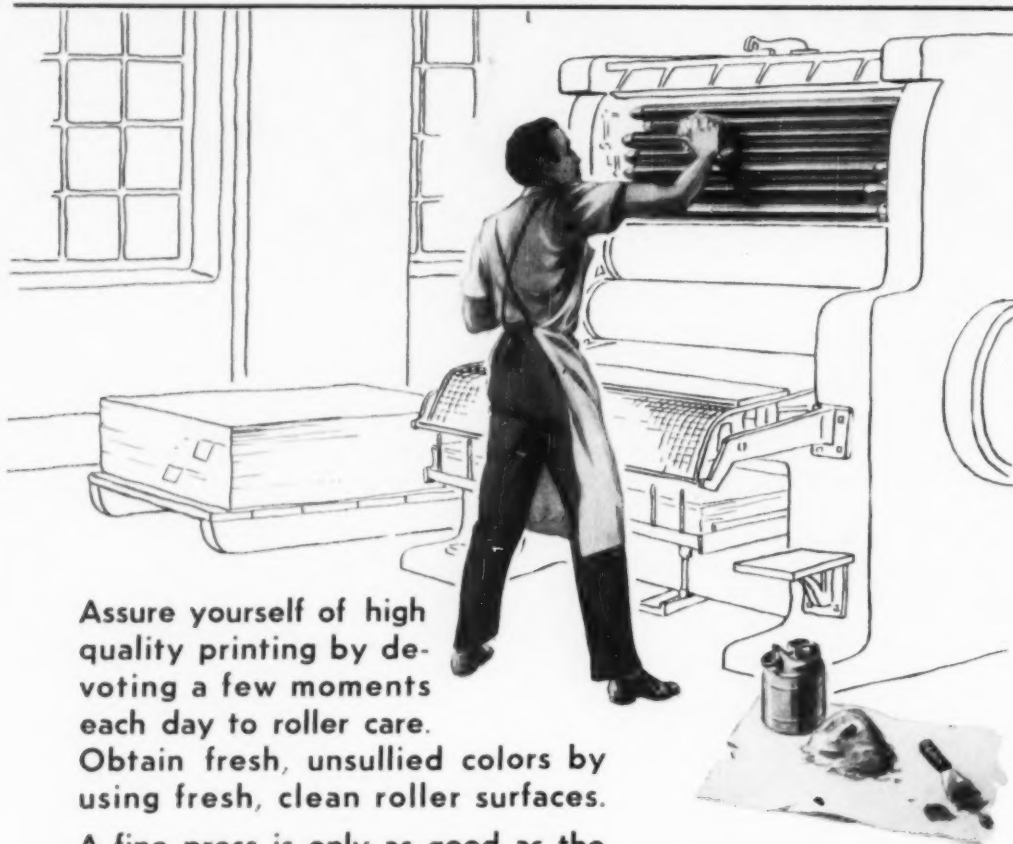
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Mr. Walter E. Soderstrom, Executive Vice President
National Association of Photo-Lithographers
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Dear Walter:

Thank you very much for your helpfulness and co-operation with our Mr. Ferry on his recent visit to New York.

Most of us just take good things for granted and pass no comment on them.

After nearly 15 years as a member of the National Association of Photo-Lithographers, I do appreciate the value of our membership in the Association. The bulletins have been of the greatest help to all in our organization. We have used many fine ideas in these bulletins to improve the quality of our work, and to save time and money in production helps.

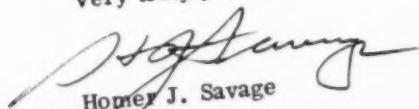
The prompt reporting of union contracts in other cities has been a great guide in our activities.

The many times we have asked for special advice and help you and your staff have co-operated 100%.

And, above all, our membership in the Photo-Lithographers Association has enabled us to meet many of the members of our industry throughout the United States. Through this opportunity we have made many friends, and friendship is something which cannot be counted in dollars and cents.

I just wanted you to know our feelings, and as long as we are in the business we will always keep our membership in the National Association of Photo-Lithographers.

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President

HJS/gk

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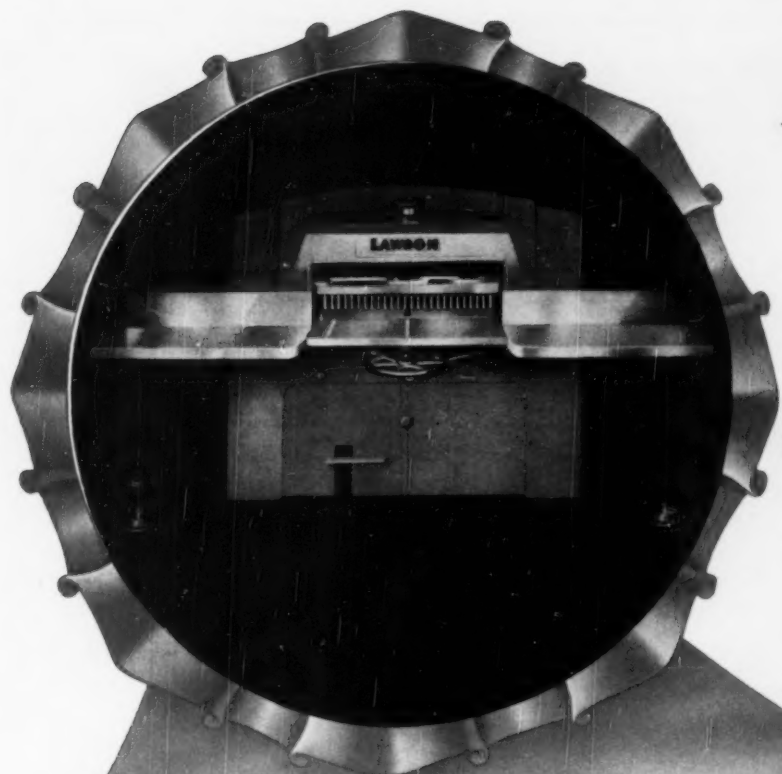
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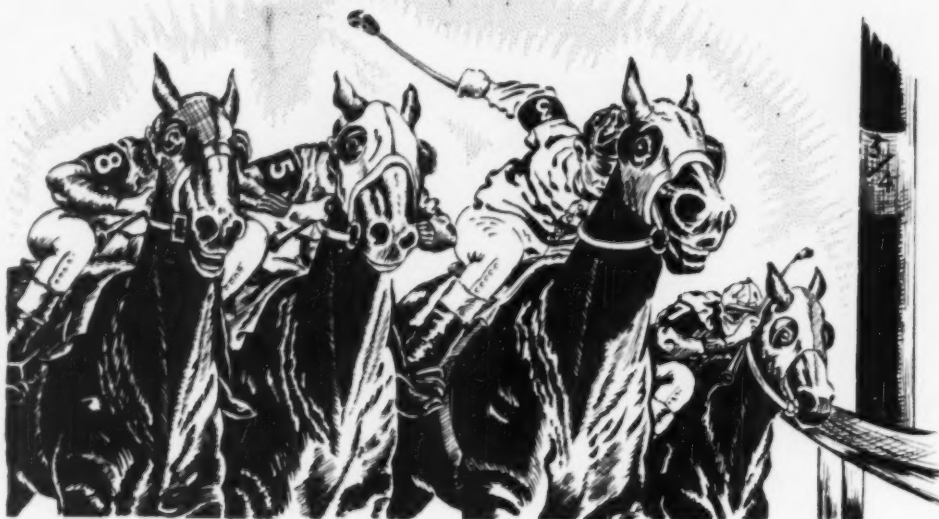
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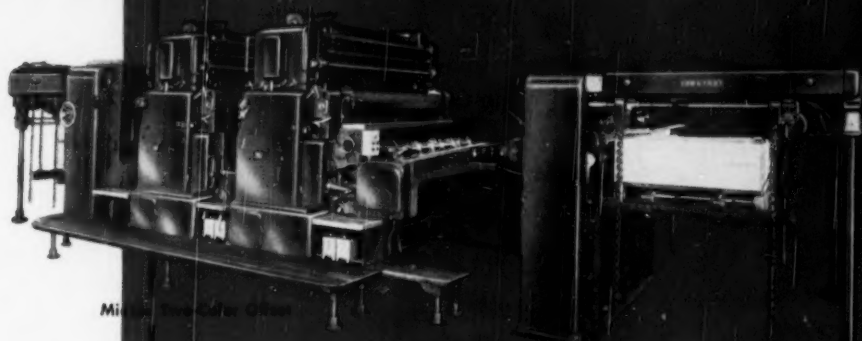
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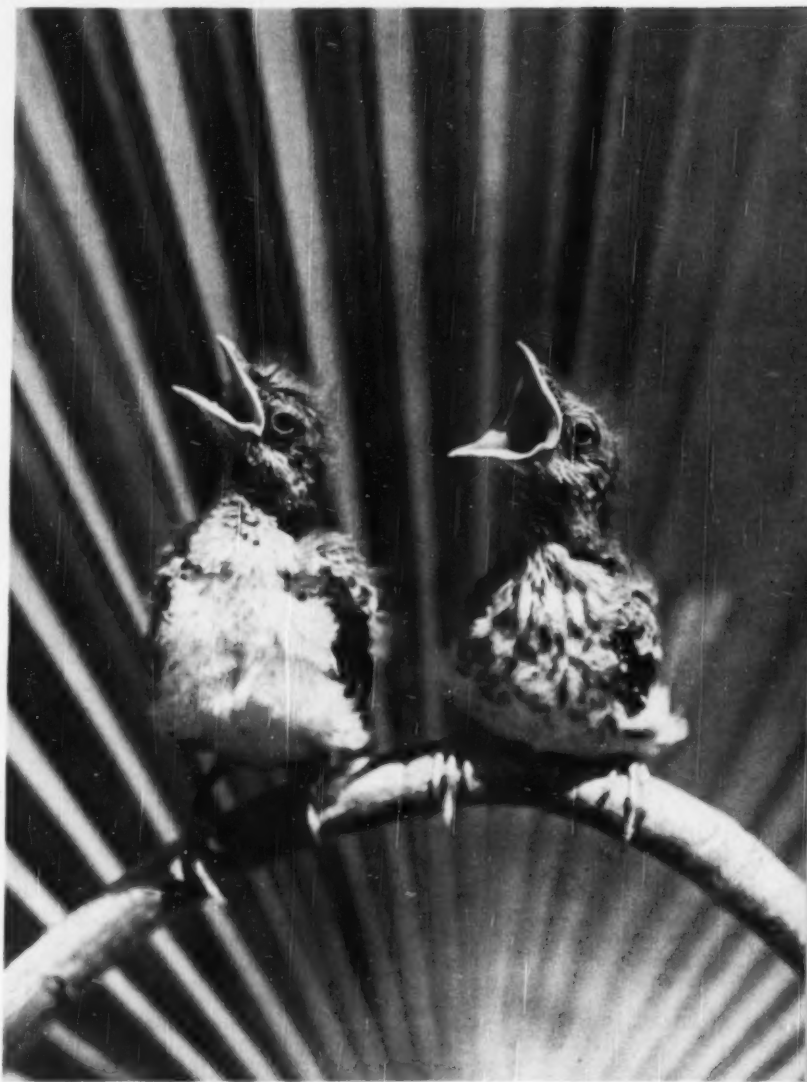
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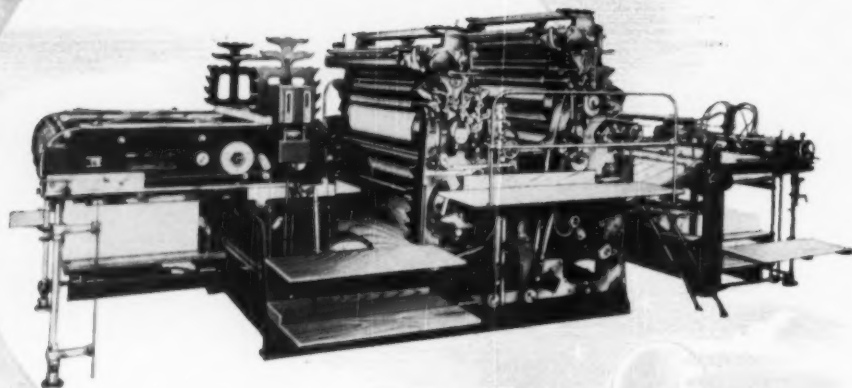
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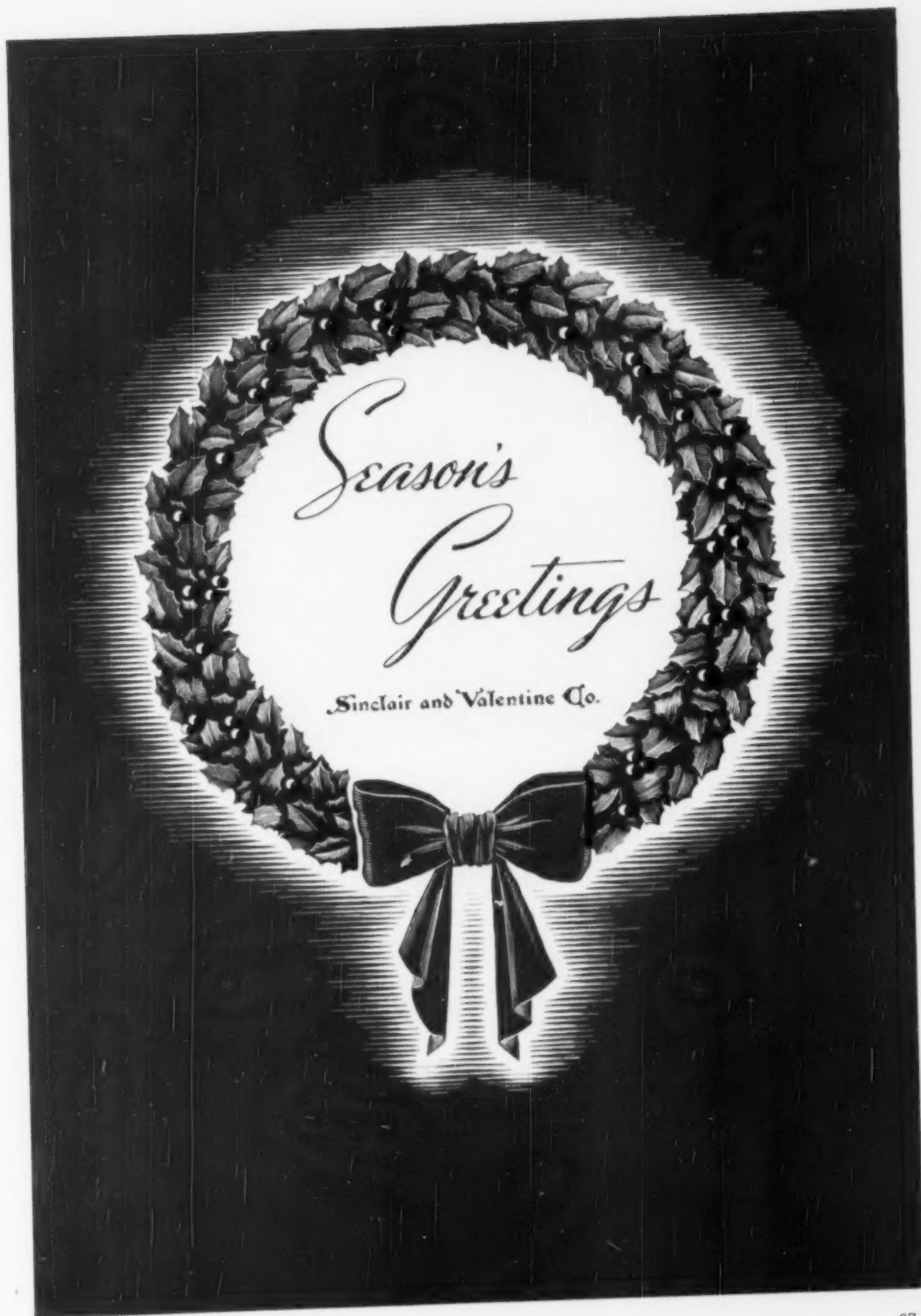
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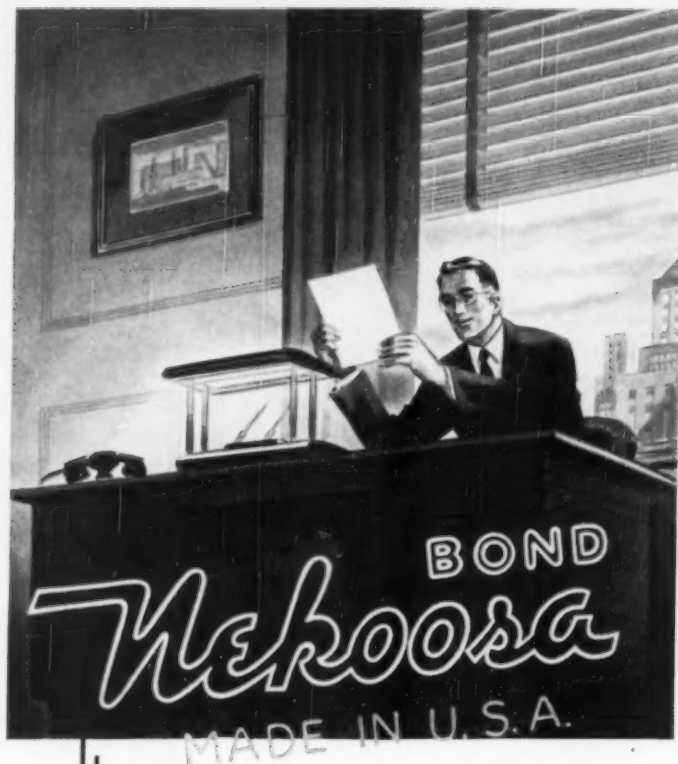
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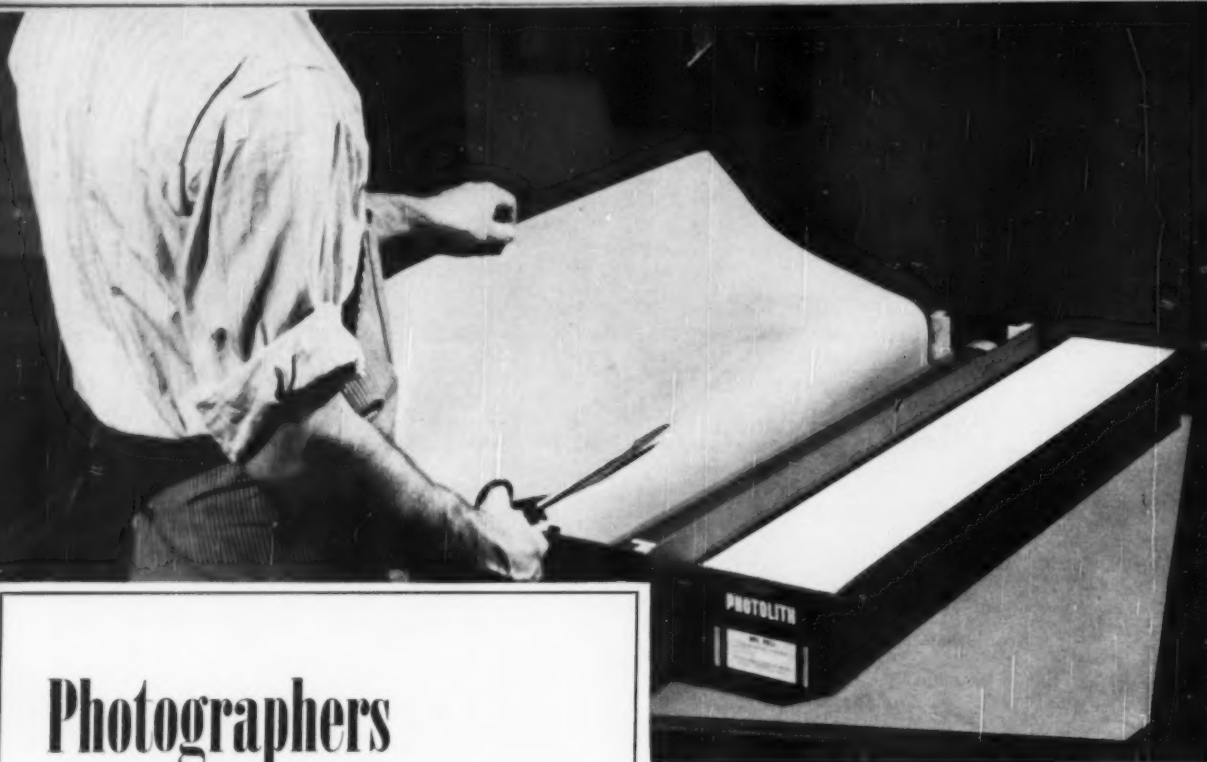
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EDITORIALS

ALTHOUGH control orders were issued during the past month on aluminum and zinc, no immediate effect on the lithographic plate supply situation was expected. "If you can't get plates anyway, the controls won't matter much," one lithographer remarked in answer to our inquiry. While that is a little extreme, the supply of plates is growing more critical. Deliveries are slow and orders are backlogging, some of the suppliers report. Some blame the situation on panic buying, above and beyond the call of normal production. Others blame it on the channeling of more and more zinc and aluminum into the war machine. A black market in plates already is developing. The aluminum curtailment order, (National Production Authority Order M-7) cuts non-defense use of aluminum 35 percent, but considers lithographic plates as operating supplies, and thus exempts them from the cut. But they are restricted to a maximum of 100 percent of the amount, by weight, used in the base period. The base period is the six months ending June 30, 1950.

The zinc control (NPA Order M-9) restricts fabricators and dealers in the amount of zinc for which they can accept rated defense orders. This control does not affect the lithographer directly.

Paper production remains high, but in spite of this, merchants and mills have backlog orders of such size that in many cases deliveries as far ahead as the second quarter of 1951 will not be guaranteed. But in spite of this, authorities in the paper field are still talking of a slump in demand. As recently as November 29 a spokesman for the Forest Products Division, National Production Authority, said "At least for the immediate present the supply and demand situation in the field of paper does not justify the application of rigid controls, and until the problem becomes more intense, and until we have more tangible evidence that certain factors have seri-

ously distorted normal production and distribution, we have no basis for making a reliable estimate of the type of remedial action that might be necessary under more difficult conditions." On the other hand other spokesmen have indicated that some sort of a paper order is in the offing.

Compared to the curtailments of non-war production during World War II the present controls are mild, as would be expected as a starter. The men in charge of our war economy are saying repeatedly that the industries affected by the various orders must be given a voice in the drafting of those orders. This, of course, is as it should be, and various associations which represent lithographers, printers, and other graphic arts groups, are extremely active at present in the Washington scene. They deserve the support of individual companies, as that is the only way the industry's voice will be heard amid the Capital clamor.

MORE lithographers are becoming interested in producing work for the mobilization program—maps, charts, manuals, forms, etc.—all of those war products which lithography produced on such a huge scale only a few years ago. The Government Printing Office, Army Map Service, Aeronautical Chart Service, Navy Hydrographic Office, and other agencies are active. Procurement is not yet under way on a large scale, but is definitely on the move. The lists of prime contractors also are a source of defense work for lithographers.

Here again the various associations are keeping in touch with these sources for the information of their member companies. Once more it will require the brawn of American industry to back up the armed forces, and win our way through the worsening Far East situation.

TRADE PRACTICES

Long usage gives legal force to lithographers' customs

ESTABLISHED trade customs of lithographers have played an ascending role of importance in recent years. Various court cases have been settled in accordance with these basic rules of operation and they have the force of legal recognition in the industry. At the recent Washington convention, trade customs were defined by John A. Bresnahan, attorney, as "usages or rules of conduct so widely known and recognized that they can be enforced in courts of law." At this convention, the National Association of Photo-Lithographers amended its trade customs to bring them into agreement with prevailing practices. These amended customs, consisting of 14 brief sections, are reproduced on the opposite page.

They are reproduced by many firms on the reverse sides of their estimate forms, order blanks, letterheads and contracts, and thus are made a legal part of every transaction. There have been many cases where disputes have been settled out of court on the strength of these customs. They are set up here in such a way that they can be reproduced directly from the page and used by ML subscribers. The National Association of Photo-Lithographers extends permission through this article so that no further license is needed.

Trade customs are enforced today in courts of law as contractual obligations by implication or by express contract. When trade customs

are directly incorporated into contracts they become an actual part of the agreement and are enforced as a part of the overall contract.

Where it is desired to enforce a trade custom on the theory that it is a part of the contract by implication—(and since most lithographers conduct their business on the basis of verbal orders or informal written orders, this is the phase in which we are most interested)—the following requisites must be met:

1. It must be a uniform and universal practice so well defined and recognized, and of such long continued usage, having by common consent become a rule of conduct or "custom," that contracting parties must be assumed to have had it in their minds when they contracted.
2. It must be reasonable.
3. It must be consistent with other customs.
4. It must not contravene expressed agreements in the specific contract.
5. In the absence of a contrary agreement it must be obligatory and not left to the option of every man whether he will use it or not.

Trade customs and usages may affect or influence a contract under these circumstances:

1. To clarify an ambiguity in words which nevertheless becomes certain because of the establishment of trade usage.
2. To supplement certain terms

which are not set forth in full, as delivery, freight charges, etc.

3. To include certain provisions of which no mention appears in the contract. Typical instances are the ownership of plates, the ownership of original drawings, and the okaying of proofs.

Lithographers' trade customs provide that sketches and dummies shall remain the property of the lithographer, and that no use shall be made of the same, or any ideas obtained therefrom used, except upon compensation to be determined by the owner. The trade customs of the letterpress industry and the intaglio engravers carry the same provision.

For many years there were complaints about the pirating of ideas by some competitors. It became so bad for a time that it looked like a chronic ailment in the industry. Recently printers and lithographers have been seeking relief in the courts and now there is established legal precedent opposing this practice. In two Chicago cases damages have been awarded printers where original layouts and copy prepared by them were used by the customer in having another printer produce the job. In Philadelphia an injunction and damages were awarded a printer furnishing sketches for display cards, where the customer used such sketches in having the job produced by another printer.

There is another trade custom

THE NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

Amended Trade Customs Adopted in
Convention—October 27, 1950

I. ORDERS—Regularly entered orders cannot be cancelled except upon terms that will compensate the lithographer against loss.

II. EXPERIMENTAL WORK—Experimental work performed at customer's request, such as sketches, drawings, composition, plates, presswork and materials will be charged for.

III. SKETCHES AND DUMMIES—Sketches, copy, dummies and all preparatory work created or furnished by the lithographer, shall remain his exclusive property and no use of same shall be made, nor any ideas obtained therefrom be used, except upon compensation to be determined by the owner.

IV. DRAWINGS, NEGATIVES AND PLATES—Art work, drawings, negatives, positives, plates, and other items, when supplied by the lithographer shall remain his exclusive property, unless otherwise agreed in writing.

V. ALTERATIONS—Proposals are only for work according to the original specifications. If through customer's error, or change of mind, work has to be done a second time or more, such extra work will carry an additional charge at prevailing rates for work performed.

VI. APPROVAL OF PROOFS—If proofs are submitted to the customer, corrections, if any, are to be made thereon and the proofs returned to the lithographer marked "O.K." or "O.K. with corrections."

and signed with the name or initials of the person duly authorized to pass on same. If revised proofs are desired, request must be made when proof is returned. The lithographer is not responsible for errors if work is completed as per customer's O.K.

VII. PRESS PROOFS—An extra charge will be made for press proofs, unless the customer is present when the plate is made ready on the press, so that no press time is lost. Presses standing awaiting O.K. of customer will be charged for at current rates for the time so consumed.

VIII. COLOR PROOFING—Because of the difference in equipment and conditions between the color proofing and the pressroom operations, a reasonable variation in color between color proofs and the completed job shall constitute an acceptable delivery.

IX. QUANTITIES DELIVERED—Over runs or under runs not to exceed 10% of the amount ordered shall constitute an acceptable delivery and the excess of deficiency shall be charged or credited to the customer proportionately.

X. CUSTOMER'S PROPERTY—The lithographer shall charge the customer, at prevailing rates, for handling and storing customer's paper stock or customer's lithographed matter held more than thirty (30) days. All customer's property that is stored with a lithographer is at the customer's risk, and the litho-

grapher is not liable for any loss or damage thereto caused by fire, water, leakage, breakage, theft, negligence, insects, rodents, or any other cause beyond the lithographer's control. It is understood that the gratuitous storage of customer's property is solely for the benefit of the customer.

XI. DELIVERY—Unless otherwise specified, the price quoted is for a single shipment, F.O.B. customer's local place of business. All estimates are based on continuous and uninterrupted delivery of complete order, unless specifications distinctly state otherwise.

XII. TERMS—Net cash thirty (30) days, unless otherwise provided in writing. All claims must be made within five days of receipt of goods.

XIII. DELAYS IN DELIVERY—All agreements are made and all orders accepted contingent upon strikes, fires, accidents, wars, floods or other causes beyond the lithographer's control.

XIV. PAPER STOCK FURNISHED BY CUSTOMER—Paper stock furnished by the customer shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc. and of proper quality and specifications for the lithographer's requirements. Additional cost due to delays or impaired production on account of improper packing or quality shall be charged to the customer.

which provides that no responsibility for errors is assumed by the lithographer if work is printed as per the customer's O.K. A Massachusetts court has held that where a person, for whom cards are to be printed subject to his acceptance of the finished proof, approves the sample proof and directs the printing to be done, the purchaser is liable for the price agreed on, notwithstanding the fact that after completion of the work an error is discovered in the same proof, which, having been overlooked by the customer as well as by the printer, has been perpetuated in the cards.

The NAPL recently distributed a New York court's opinion in the Due-

newald Printing Corporation vs. G. P. Putman's Sons case which held that where a lithographer had produced a book acceptable in the trade, as good in the reproduction of color as could be reasonably expected in the light of the process used, that he was entitled to full payment for the job. It is interesting to note that although the court did not consider this problem from the standpoint of a printed and published trade custom, its decision did fall within the realm of a trade custom as practiced within the industry. It has long been recognized that a reasonable variation in color in general commercial printing and lithography constitutes an acceptable job.

Following are sidelight notes on the amended trade customs, keyed to the section numbers:

I—ORDERS—The first three words of this trade custom are "regularly entered orders." A regularly entered order is any order received by a lithographer in the ordinary course of business. It may be by telephone, verbal, a brief written memorandum, a signed estimate sheet or a long involved legal document.

II—EXPERIMENTAL WORK—This trade custom provides that experimental work performed "at customer's request" will be charged for. This phrase means exactly what it

(Continued on Page 101)

TO clarify the term "dry offset", it will be helpful to review the three basic processes of printing:

One, Relief (letterpress), where the areas which convey ink to the printed stock are at the plane of impression, while the non-printing areas are omitted, removed or lowered.

Two, Planographic (lithography, collotype, Pantone, etc.), where both the areas which convey ink and also non-printing areas are in the same

plane, the latter being treated (generally by the application of moisture to make them non-receptive to ink. We have in Lithography the moistened

areas which repel ink. (In Pantone, the non-printing areas are treated with mercury compounds. The toxic properties of mercury compounds have largely ruled it out for general use.)

Three, Intaglio (gravure, roto-gravure, steel- and copper-plate engraving (etc.)), where the areas which convey the ink are etched or incised below the plane of the non-printing areas, the ink being removed from the latter by scraping or wiping means.

All three methods may print direct to the stock, paper or other material. Also, all may print indirectly to the stock by making the inked impression upon an intermediate medium (generally a cylinder covered with a rubber blanket), which in turn transfers or "offsets" the inked image to the stock.

Rubber is used almost universally as the transferring medium in offset methods of lithography. There are, however, methods of printing on plastics in which a foil or polished metal surface is used for making the transfer.

Relief offset, or letterpress offset,

is not widely used, but it has been standard for certain types of printing for many years. It is certainly not what one could call a new development. In the Bureau of Engraving and Printing in Washington, the use of relief offset has been carried on for, I assume, 20 years or longer, and the method has been applied to the production of revenue stamps and certain types of other material in fine line work where the durable qualities of relief offset printing are required.

It is interesting to note that, toward the end of the war, when the facilities of the Bureau of Engraving and Printing were taxed beyond their capacity, large numbers of three-cent postage stamps were produced by this method, rather than by the usual process of steel-plate engraving. The Bureau of Engraving and Printing never announced what had been done, until there was reason to believe most of those stamps had been consumed; and to the best of my knowledge, almost no one detected the difference as compared with the usual product.

Intaglio offset has come to be employed of late in the printing of plastics. This is a field which is expanding rapidly. In many instances, it has been found that the results are a great deal better than either lithographic or relief printing, when the printing is done upon a rubber-blanket cylinder which in turn deposits the ink upon the plastic surface.

When the offset principle was first applied to planographic printing or lithography some 45 years ago, it proved to be so advantageous and gave such impetus to that process that essentially all work in that field shifted rapidly to that means. Consequently, all lithography has—erroneously—come to be known as "offset".

We have had some other situations in the field in which a term has been applied erroneously. For example, we hear today a great deal about aniline printing. When the method from which that was derived first came to be used some 15 or 20 years ago, about the only type of color

dry offset

By Olin E. Freedman

Consultant to Graphic Arts Management, Chicago

*Based on a talk before the annual convention of the American Photoengravers Assn., Atlantic City, N. J., Oct. 9-11, 1956.

that could be dissolved in alcohol for making those volatile inks was aniline dye. Today, the aniline process is used very widely in producing package wraps, frequently transparent ones on various types of synthetic sheeting, and most of those inks are opaque and heavily pigmented and use perhaps no aniline dyes at all. But we still have the term "aniline," which has come to be recognized as a method, whereas it is no longer actually descriptive of the means being used.

Similarly, "offset," in the stricter sense, has no true application solely to lithography, but that term has apparently taken such hold that it will continue to be used in that respect.

For certain types of work which the offset printer is called upon to produce, it is necessary to be able to use inks which would not be suitable and workable if the plate carried water as an ink repellent. Examples are safety paper, special check backgrounds, revenue stamps, etc., all of which have been turned out in large volume by "dry offset" for many years. Plates are etched in relief and the water fountain and dampening rollers are not used. Because of the absence of water, the offset printer calls this "dry" offset. Actually, it is *relief offset*.

During the last few years, the trend toward "dry" offset has been greatly accelerated. In the printing of form work and kindred products, and in color printing on sheet metal for cans and other containers, it is being performed on standard sheet-and web-fed offset presses. An increasing volume of form work is run on specially designed "dry" offset machines, generally printing from rolls at very high speed. When compared with letterpress and regular offset, some of this method's advantages are:

One, plates go to press in one piece, in perfect position for the entire form and in uniformly accurate height or thickness.

Two, the rubber blanket compensates for inequalities, minimizing makeready time.

Three, the form (plate) is light

and can be curved readily to the surface of a cylinder, making high rotary speeds possible.

Four, the effect of the abrasive characteristic of numerous types of paper stocks on printing plates is eliminated, and pressure of plate to rubber blanket is uniform and light, resulting in long life of press plates. In the "dry" offset process, runs of many millions are not uncommon.

Five, there is no loss of detail due to duplicating, for originals are used on the press.

Six, a wide variety of inks may be used. The inks can be formulated to incorporate letterpress properties which possess a much wider range of applications and results than do those inks which are used in offset. There is still another advantage, and that is that the trapping of inks when they are printed from a rubber blanket with uniform impression over the entire surface is a great deal simpler than when printing is performed from relief plates.

Seven, very fine lines and small type can be printed and kept sharp and open, even on rough-finished stocks, paperboard or cloth, for the blanket, while accommodating itself to the surface of the stock, presents a uniformly even surface in turn to the plate. There is, in that connection, a certain amount of experimental work being done today in the printing of four-color process on newsprint with relatively fine halftones; let us say, 100-line screen.

Eight, color remains more nearly uniform throughout the run than is possible when ink and water must be balanced in their relationship to each other.

That, I believe, is one of the more serious of the handicaps of the offset lithographic printer. He has two fountains to watch as he prints. If his water goes down a little, his color comes up. If he carries too much water, he is fortunate if the only difficulty he has is that his color goes down. Frequently, either water or ink running a little too strong or too weak will damage or ruin the plate, and probably the greatest limitation of the offset pro-

cess in printing from plates which require both ink and water is the lack of uniformity in the strength of color during a run of any length.

Nine, slightly more ink generally may be carried than when water is present, nor is strength of color lost through emulsification (and consequent dilution) with water. When a plate, particularly one carrying fine line work and consuming very little ink, is run by conventional offset methods, the pressure of the ink rollers against the dampened areas

A point-by-point appraisal of dry offset's advantages, disadvantages and uses.

of the plate will cause a certain amount of that ink to become emulsified. It travels back up through the inking system and dilutes the ink in the fountain.

Ten, there are no troublesome effects of excessive moisture upon stock.

Anyone who is closely identified with production of lithographic offset work is aware of the fact that the amount of moisture picked up by the blanket from the plate which comes in contact with the stock is the cause of a great many types of trouble, or at least requires some very careful precautions. The stock, also, must be formulated in such a way that it will resist the penetration of moisture, through hard sizing or other means. Most of these problems are eliminated in "dry" offset.

Eleven, plates may be placed or changed on the press in sections along the length of the plate cylinder, which is not possible in conventional offset unless a smudged line where sections abut is acceptable. Inasmuch as a conventional offset plate is smooth and continuous throughout the entire printing area, if the plate is divided into sections, the line around the cylinder at which the sections abut will produce a smudg-

ed area on the printed sheet. In relief, of course, it is possible to handle these plates in sections, so long as the sections continue around the cylinder and can be clamped at either end.

Twelve, the process is simple, insofar as presswork is concerned. There is no makeready, in the sense of compensating for various degrees of required impression, and there is no press register of individual areas or sections of the form. Also, in the running, the plate requires very little attention as compared with offset lithography. It is not necessary to gum up the plate to avoid oxidation when the press is left to stand for a few minutes, and there are no chemical problems.

It is often said that the offset process is inherently a chemical one, while letterpress is primarily a physical one. I would say that is a reasonably good generalization. The chemical steps and knowledge required in the printing of conventional offset are eliminated almost entirely in the use of so-called "dry" offset.

There are two important limitations of the "dry" offset process which should be mentioned.

First, the use of halftones is restricted to the extent that screens finer than 100-line will, due to the resiliency of the rubber blanket, tend to fill up. The rubber blanket has an effect which is somewhat similar to that of a coarse or a soft stock and will force ink down the edges of halftone dots and cause a gradual filling up unless the plates are washed out more frequently than would be efficiently practical.

Second, since the open areas are etched to relatively shallow depths, soft, tacky rollers may not be used, and only those inks which work well with quite hard rollers are practical.

Perhaps it should also be mentioned that the original cost of a "dry" offset plate will be somewhat higher—not a great deal, but measurably more than that of a conventional offset plate. The life, however, and the stability of the plate go far toward compensating for those increased costs when the types of

work that are applicable to "dry" offset are being produced.

In general, standard photoengraving methods are employed for making "dry" offset plates, the only differences being the somewhat special techniques required. Plates are generally of thickness .018 to .025 inch, in order to wrap around the periphery of the cylinder on the press and hug it securely, and sizes may range up to 45 x 60 inches.

To minimize hazards of stretching

or cracking under the tension of the plate clamps, etching and routing depths exceeding .009 to .013 inch are seldom, if ever, used, even in fairly large open areas. It is for this reason that firm, precision-ground rollers are required.

Most plates are photocomposed directly from the negatives, in either a photocomposing machine or a vacuum frame. Sometimes, a negative of the entire form is photocomposed

(Continued on Page 97)

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Keller Crescent Co.
Evansville, Ind.

J. A. WESTLIN
The Maqua Co.
Schenectady, N. Y.

EUGENE E. WIRTH
Rochester Lithographing Co.
Rochester, N. Y.

Two Years:

EDWARD R. CLOSE
Duncan Lithographing Co., Ltd.
Hamilton, Canada

VICTOR FRIEDMAN
Crafton Graphic Co.
New York, N. Y.

WALTER HORN
Horn & Norris, Inc.
Cleveland, Ohio

REX G. HOWARD
Howard Co.
Peoria, Ill.

RICHARD KNIGHT
Livermore & Knight Co.
Providence, R. I.

G. M. McCULLERS
The McCullers Press
Dallas, Texas

FRANK A. MYERS
Copiflyer Lithograph Corp.
Cleveland, Ohio

E. H. MUNSON
Grinnell Lithographing Co., Inc.
New York, N. Y.

DAVID SAFRAN
Safran Printing Co.
Detroit, Mich.

ARTHUR WETZEL
Wetzel Bros. Printing Co.
Milwaukee, Wis.

Three Years:

DON H. BLACK
Western Printing & Litho Co.
Racine, Wisconsin

A. J. FAY
National Process Co., Inc.
New York, N. Y.

WILLIAM GLOVER
Sweeney Lithograph Co., Inc.
Belleville, N. J.

RICHARD GRANT
The Reynolds & Reynolds Co.
Dayton, Ohio

G. R. HOOVER
Jor. Hoover & Sons Co., Inc.
Philadelphia, Pa.

ARTHUR T. HOWARD
A. T. Howard Co.
Boston, Mass.

ANGELO PUSTORINO
Daniel Murphy & Co., Inc.
New York, N. Y.

MERLE S. SCHAFF
Dando-Schaff Printing & Pub. Co.
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A. G. McCORMICK, JR.
The McCormick-Armstrong Co.
Wichita, Kansas

How to Simplify Work in a Lithographic Plant

By Frank A. Myers

Treasurer, Copyer, Lithograph Corp.
Cleveland*

PART II

LET'S
TRY
TO
FIND
A BETTER WAY

THE accompanying examples, and the charts published last month, show that even in a lithographic plant there are better ways of doing work. The greatest obstacle in simplifying work has not been the technical difficulties. It's the mental attitude of people who feel they are *already* using the best possible method.

Lithographic management knows we are in a competitive struggle. Wise management knows that to stay in business you should cut *costs* before you cut *prices*. George Eastman, of Eastman Kodak, put it this way:

"We must improve everything. If we think we have reached the limit of improvement on anything, we are on the way out. We often speak of a man who is 'down and out,' meaning thereby a failure. But it is just as true of the man who thinks he has succeeded and has stopped improving. He is UP and out."

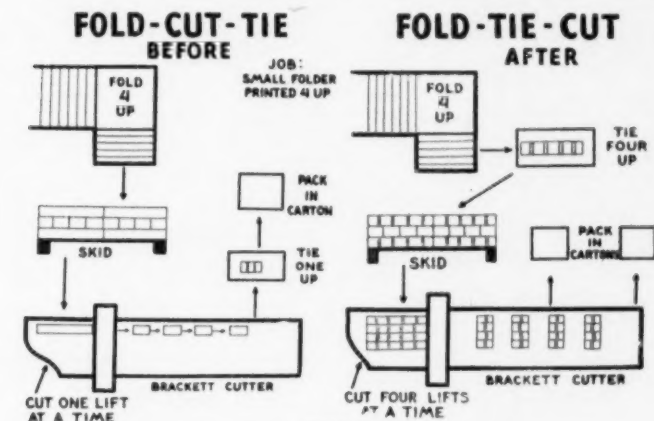


CHART 8

FOLD-CUT-TIE—small folders printed 4 up.

BEFORE:

1. Fold 4 up on folding machine.
2. Pile in loose lifts on skids.
3. Cut on Brackett trimmer. Cutter needed
4. Unload trimmer conveyor belt.
5. Pack into cartons.

Problem: Stock was spongy. Cut lifts were difficult to handle—kept falling over. How could we cut down the number of girls required to jog, tie and pack?

Change: Bindery girl suggested it would be faster to tie 4 up than tying one up. So we changed the sequence to Fold-tie-cut.

AFTER:

1. Fold 4 up on folding machine.
2. Jog and tie lifts 4 up (8 ties)
3. Pile tied lifts on skid.
4. Cut 4 lifts at a time on trimmer (no helper required)
5. Unload trimmer conveyor belt and pack in cartons (2 girls)

Comment: Folding machine unloader was able to do the jogging and tying during her "waiting" time. Since the tied lifts stayed jogged on the skid, the cutter did not need a helper. Because the tied lifts were not spongy, the cutter was able to cut four lifts at a time. Because cut lifts were tied, two girls could pack 4 times as many folders as before.

Net result: 4 times as much production on the cutter with a saving of 3 girls' time.

Kettering, of General Motors, put it in fewer words:

"The only place where you can sit down and rest is immediately in front of an undertaker's establishment. For the moment you are satisfied, the concrete has begun to set in your head."

Now I don't think I have to labor the point any further that work simplification is a very constructive program for increasing productivity, cutting costs, and improving employee relations.

But the biggest job you have in using work simplification is to solve the human relations problems involved. You *must* convince your employees that labor *saving* methods are also labor *serving* methods. Only by considering its effect on *people* can you reap the greatest benefits from a work simplification program in your plant.★★

*At the convention of The National Association of Photo-Lithographers, Washington, D. C. October 25, 1950

TURN THE PAGE PLEASE →

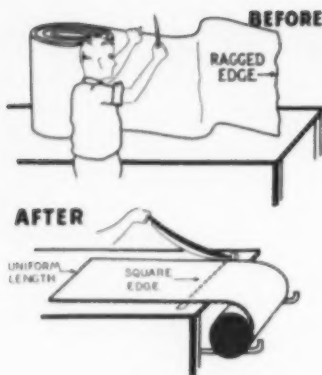


CHART 9

CUTTING CORRUGATED WRAPPING. For small packages we use a flexible corrugated wrapping that comes in rolls.

BEFORE: 1. Put roll upright on bench. 2. Cut length off with butcher knife.

AFTER: 1. Ficker pulls end of roll the proper measured distance and cuts off with trimmer.

Problem: Ends of cut pieces were ragged—not square. For duplicate packages the wraps were not being cut the same length.
Change: Roll was mounted permanently in horizontal position on end of shipping bench. A bookbinder's hand trimming knife was mounted in a slot cut in the top of the bench. A yard stick was mounted on back edge of table as a cut off measuring guide.
Comment: Edges are now trimmed square. Duplicate uniform lengths can be cut without waste.

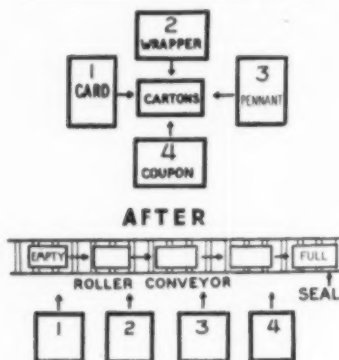


CHART 11

PACKING CARTONS WITH 4 DIFFERENT ITEMS. Job consisted of printed card, wrapper, pennant and coupons. Quantity of each item varied with each carton.

BEFORE: 1. Skid of each item was placed around 4 sides of a square with empty cartons in middle.

Problem: Packers had to do a lot of walking, and got in each other's way. How could we get a more efficient flow of work?

Change: A skate-wheel slide conveyor was placed along one wall. Across an aisle beside the conveyor were placed in line, empty cartons, skid of each of 4 items, tape-sealing machine.

AFTER: 1. As each empty carton starts on conveyor, the shipping label is clipped to back flap of carton. This tells how many of each item is to be packed.

2. Each packer loads one item only, and then pushes carton along conveyor to next packer.

3. At end of conveyor, cartons are sealed and lifted to skid for shipment.

Comment: Production was increased because work flowed in a straight line. Each packer could load without walking. Because no lifting was required, bindery girls were used to pack. Mistakes were decreased.

BANDING CARTONS

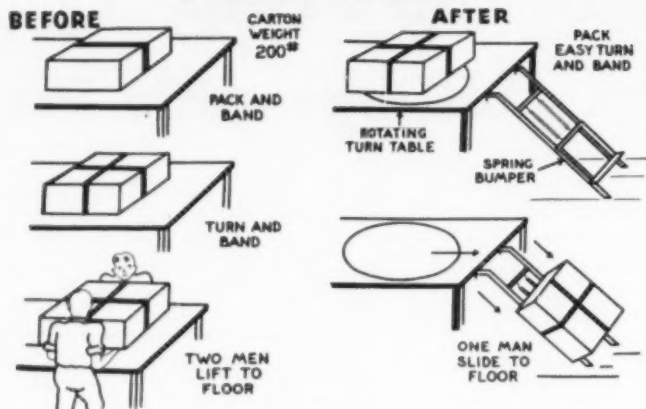


CHART 10

BANDING TELESCOPING CARTONS— Packed cartons weight 200-400#

BEFORE: 1. Pack carton and put on telescoping top. 2. Fasten steel band and turn carton at right angles.

3. Fasten second steel band. 4. Two men lift banded carton from table to floor.

Problem: Considerable brute force was required for one man to turn the carton on the table while banding. Even with two men the banded carton was often dropped the last few inches to the floor, damaging contents. How could we reduce the labor and the carton damage?

Change: A rotating turn table was built into the packing table top. A portable spring bumper, with angle iron stop plate, was made to attach to the end of the packing table.

AFTER: 1. Loaded carton rotates easily while being banded.

2. One man slides carton from table to floor.

Comment: Brute force is no longer needed in banding. One man saved in lifting carton to floor. The spring bumper cushions the carton as it slides off the table. Carton stops about 2" from the floor level. From here one man can move it with a 2 wheel truck. Carton damage is reduced.

SHIPPING DOCK

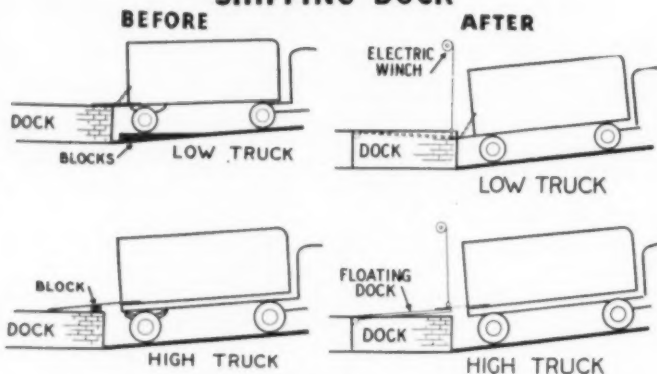


CHART 12

SHIPPING DOCK LOADING— Few trucks had the same height from ground to floor of body.

BEFORE: 1. If truck was lower than dock, wedge blocks were laid on the floor to raise the truck body to dock height.

2. If truck was higher than dock height, the plate from dock to truck had to be blocked.

3. Usually 3 men were required to load skids into a long truck body, because of the slope.

Problem: Even if truck body was level at start, the truck springs would raise it 3 to 5 inches during unloading, or lower it during loading. Blocking and reblocking wasted time. Loads were often dumped. We had several near accidents when the plate slipped due to uneven levels.

Change: A floating metal 8' x 10' dock section was installed. The back was hinged. The front end could be raised or lowered to any truck height by electric winch. A battery powered hand lift truck was purchased to

move skids in and out of the truck bodies.

AFTER: 1. After truck backed in, dock floor was leveled to truck body by push-button electric control.

2. During loading, or unloading, as truck springs flexed, dock level was quickly adjusted to truck.

3. One man, using electric lift truck, could easily move skids in and out of truck bodies.

Comment: Because brute force was no longer needed, one man could load and unload faster than three men before. There was no safety hazard. If the man slipped, the lift truck brakes set automatically. There are a number of companies who sell such a floating dock. We made our own at a saving in cost. A structural iron company designed and made the hinged metal 8' x 10' dock plate. The free end of the plate is raised and lowered by wire cables running from the dock plate to two drums powered by an overhead electric winch.

Why Clean Plates in a graining machine?

By Thomas C. Atwell

Pres., Chemical Products Co., N. Warren, Pa.
and

William C. Stone

Copiflyer Lithograph Corp., Cleveland

THE problem of increased graining costs has become more critical in the past few years due to the use of lacquer on albumin plates. The additional time required to regrain deep etch plates has been accepted as a necessity, but with lacquer albumin plates, we find that more time is necessary to regrain all plates.

This increase in time as well as increased costs of labor, graining materials, etc. are reflected in high graining costs. The plants which do their own graining are very familiar with these increased costs. It has become a choice of sacrificing service and quality of graining or accepting greatly increased costs.

For some time we have been experimenting with and investigating means of cleaning the plates before they are grained. There have been many approaches to the problem. Some plants have installed de-greasing systems. Others have attempted cleaning by the use of chemicals. Still others have been working on sand blasting as a method of cleaning.

It is our belief that there are three actions necessary in this cleaning process:

1. Cleaning and removing by chemical action.
2. Abrasive action necessary to supplement the chemical action.
3. Removing of dislodged material by floating it off the plate.

A study of the problem from a practical point of view emphasized the necessity of a simple cleaning procedure that could be put into effect in any plant using inexpensive equipment adapted to the plate cleaning problem. A study of the problem from a chemical point of view, revealed the necessity of a cleaning chemical that would embody the following requirements:

1. Effective on water- as well as non-water-soluble compounds.
2. Non-corrosive to zinc and aluminum.
3. Relatively non-toxic.
4. Easy to handle.
5. Meeting insurance requirements.
6. Adaptable for use in existing standard scrubbing equipment.
7. Quick acting.
8. Flush easily from plates with water, leaving no residual film.

During the experimental period at the Copiflyer plant in Cleveland, the following simple cleaning procedure was developed: The plates were laid on a cement floor and just enough cleaning chemical fed through the rotating floor scrubbing brush to wet the plate thoroughly. A fine abrasive was then dusted on the wet plate and the cleaning procedure started. The cleaning procedure consisted simply of running a 16" diameter nylon rotating brush over the surface of the plate for a period of five minutes.

Water was then released through the rotating brush onto the plate. Once over the plate at this step was sufficient to remove the contaminated cleaning chemical. The plate is then hosed off with water and is ready for the regaining machine.

The results of our cleaning methods best can be described by stating that lacquered albumin plates that had required 1 to 1½ hours to clean and regrain were cleaned in 45 minutes. Deep etch plates requiring 2 to 4 hours to clean and regrain were cleaned in 1 hour. At this point we were not entirely satisfied that we had reached the minimum of cleaning and graining time. A new batch of plates, both lacquered albumin and deep etch, were cleaned for a period of five minutes each. The albumin plates then were grained, and removed after graining at 10, 20, 30 and 40 minute intervals. The deep etch plates were removed after graining at 20, 30, 40, and 50 minute intervals.

The 10 and 20 minute albumin plates showed some of the old work. However, there was no old work on the 30 and 40 minute plates. On the deep etch plates the 20, 30 and 40 minute plates showed traces of old work. The 50 minute plates had no old work in evidence. The question still persisted concerning the point at which the graining was sufficient.

Cellulose Acetate Offset Printing Plate

By Walter Clark

Eastman Kodak Co.
Communication No. 1354 from the
Kodak Research Laboratories*

A VARIETY of proposals have been made for using so-called "plastic plates" as substitutes for zinc and aluminum in printing by offset lithography. Some of these have been based on the use of cellulose acetate sheet, the surface of which has been hydrolyzed to convert it back to cellulose itself. In some processes, the unhydrolyzed sheet is sensitized by coating with a material which can be used to form an image which acts as a resist against subsequent hydrolyzing of the sheet. In another form, the sheet is prehydrolyzed all over, and the hydrolyzed layer can be sensitized in such a manner that on exposure to light a change takes place which renders certain parts of the layer ink-receptive. In another system, the sheet is prehydrolyzed and then sensitized, and then processed to remove the hydrolyzed layer in the exposed areas.

The underlying principle in all of these cases is that cellulose itself is wettable with water and thus repels greasy ink, while it is possible to change the cellulose or remove it and obtain ink-retaining areas. Lithographic printing plates result.

In the process to be described, which is still in the experimental stage, and which is known at present as the Ektalith process, the cellulose acetate sheet is uniformly hydrolyzed in manufacture. The acetate is specially selected, for experiments have shown that the nature of the sheet, and the way in which it is made, play a very

important part in determining its behavior. The depth of hydrolysis is also very critical and is selected to give an optimum as far as ultimate sensitivity, image quality and wearing properties on the press are concerned.

In the early experiments, the material was made of two thin sheets of cellulose acetate laminated together, with an orange dye antihalation layer between. This type of material is quite satisfactory as a printing plate, but it tends to stretch on running, and tends to pull out at the ends when used with the types of clamps which are popular on some small offset presses. It is not dimensionally stable enough for precision registration on long runs. The material which is now being used has a thin metal sheet to reinforce it for dimensional stability and strength at the clamps. A variety of reinforcing materials can be used, such as paper, thin steel and other metals, and thin aluminum has been selected for the present.

The Ektalith sheet is being made experimentally at the present time in two thicknesses—approximately 5/1000" and 10/1000". There are three forms under study. For the thinner sheet, a single foil of acetate is laminated to one side of a sheet of metal foil, or else the acetate is actually coated in a thin layer on the foil. In case of the thicker sheet a foil of

acetate is laminated to both sides of a metal sheet. In all cases, an orange antihalation dye is included somewhere in the structure.

The Ektalith sheet is sensitized with a solution of bichromate containing a wetting agent. This can be done by a squeegee type of applicator or in an ingenious manner by means of a wringer. Two sheets of the material are put face to face between two sheets of blotting paper which are larger than the film sheets. One end of the sandwich is gripped between the two rollers of a wringer, and the sheets are separated to form a V. A generous bead of sensitizing solution is applied across the full width of the V, and the sandwich is slowly fed through the wringer, care being taken that the bead of solution remains unbroken. The excess squeezed out at the end and sides is absorbed by the blotter. After the sheets are removed from the wringer, they are separated and dry in a few seconds in air. They can be stored in a dark drawer for about twelve hours. This method of sensitizing involves no whirler and no drying cabinet.

The sensitized sheets are exposed in the conventional manner in a vacuum printing frame under line or halftone negatives. The conventional light sources are used. The exposure is approximately that needed for a zinc-albumin plate.

It has been found convenient to process Ektalith sheets on a plastic board covered with blotting paper, or

* Presented at the second annual meeting of the Technical Association of the Lithographic Industry (TALI) in Rochester, N. Y., April 25, 1950.

on other types of absorbent block, the ends of the sheet being held by spring clamps.

Processing consists of swabbing the sheet with a solution of alkali, or alkali containing an oxidizing agent, using a swab of cotton batting. This operation may take a minute or less with line work, but two minutes may be needed with fine halftones. The next stage is to swab for a short time with an acid bath to neutralize the alkali. The plate is then ready for printing after rinsing with water, but it is customary to develop the image with a special dye which will be rapidly taken up by the image areas. After this, the sheet is swabbed again with the neutralizing solution, rinsed with water and dried with chamois.

If the dye image on the plate indicates faulty processing, it is possible to reprocess the entire plate or just local areas to correct the error.

In the processing of the plate, the cellulose is removed from the areas which have been exposed to light, thus uncovering the underlying cellulose acetate surface. This surface is not wettable with water, and forms the ink-receptive areas. It appears that during exposure of the bichromated cellulose, some oxidation occurs to form carbonyl, aldehyde or even carboxyl groups, which provide weak links in the cellulose chain where breakdown starts in the presence of alkali, resulting in removing of the cellulose.

The Ektalith plate produces a printing surface which has very good resolution, since there is no grain in the surface of the sheet. It has excellent ink-water differentiation, good running qualities, and good life. Runs of 75,000 have been readily obtained with line work and 40,000 to 50,000 with halftones before breakdown occurs. It appears to give sharper, cleaner impressions, better ink density and less tendency to scum than grained-zinc plates.

Although conventional offset inks can be used with the Ektalith sheet, a study is under way to determine the best inks for color reproduction by the process, since many inks made for zinc and aluminum are not the best

for Ektalith cellulose acetate sheet.

Very satisfactory color reproductions can be made from Ektalith sheet, using small offset duplicating machines such as the Addressograph and the Davidson machines. In fact, a program is being developed for the production of high-quality, moderate-run and low-cost color illustrations, based on the use of the Ektalith sheet and small offset presses. Very promising results have been obtained, and it is believed that further work on this system may provide a means of putting color illustrations into a great variety of publications—for example, in the scientific and technical fields—where the present cost of color illustrations is prohibitive.

In view of the high quality obtain-

able in monochrome halftone reproductions, the low cost of the small presses, and the low cost of preparation of the printing plates, setting up the press, and operating it, the Ektalith material may have many uses in fields where illustrations are at present expensive or not made—for instance, scientific textbooks and magazines, astronomical photographs for distribution to observatories, advertising leaflets in great variety, etc. It is even envisioned that it might well play an important part in small-news-paper production.

Most of the experimental work on the material was done in the Graphic Arts and High Polymer Research divisions of the Kodak Research Laboratory, Rochester, N. Y. ★★

TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

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Photography, Color Correction

Copy Holder for Cameras. Victor Sussin. *Official Gazette* 638, No. 4, September 26, 1950, Page 1159. *United States Patent Number 2,523,735.* A copy holder of the character described and provided with a positive curtain assembly, said curtain assembly including, in combination, a lower shade, an upper shade, and a shade toward each side of the copy holder, said lower and upper shades being adjustable vertically to define the elevation and vertical dimension of the light opening presented through the copy holder, and the side shades being vertically extensible and adjustable bodily laterally toward and from each other to define the width of said light opening.

***Tips On Camera.** Harry Shaw. *National Lithographer* 57, No. 9, September, 1950, Pages 36 and 102 (2 pages).

There are several means of highlighting halftone negatives—using special copy, making additional exposures, and by hand retouching.

Avoiding Guesswork In Measuring Color Densities. *Photographic Trade Bulletin* 11, May, 1950, Page 363. The E. E. L. Universal Densitometer, made by Evans Electroselenium Limited, for measuring color densities has a liquid-tight removable top which permits measurements to be made on wet materials. Three apertures are provided of 1-, 2-, and 4-mm. diameter. Density ranges of 0 to 1, 1 to 2, and 2 to 3 are covered. A reflection head that may be connected to the instrument is said to be useful for measurements of maximum density of flat color originals in calculating densities of magenta or other color-correction masks. It may be applied especially in the photoengraving industry. By using

color filters, the instrument may be used as a color comparator, making possible direct readings of reflection density from 0 to 2. Two models of the densitometer are available, one taking negatives up to 12 inches in width (of any length), and the other taking negatives up to 24 inches in width. *Monthly Abstract Bulletin* 36, No. 8, August, 1950, Page 369.

***A Dye Chemist's Views on Color Separation.** Robert G. Patterson. *American Photo-Engraver* 42, No. 11, November, 1950, Pages 1102-4 (3 pages). To get another viewpoint on the problems of improving color separations the author quotes the opinions expressed by Dr. Kurt Wolfson, a manufacturer of photographic sensitizing dyes. Dr. Wolfson believes that the manufacture of a special set of emulsions which are sensitive only to very narrow spectral ranges is not the approach to take. Narrow band filters accomplish this much with the emulsions available. It is his opinion that the crux of the problem lies with the pigments used in color copy and in printing inks.

***The Reproduction of Colour Photographs.** H. M. Cartwright. *Photographic Journal* 90B, No. 5, September-October, 1950, Pages 125-28 (4 pages). The characteristics of different processes are considered briefly, but color halftone, which allows of more accurate color correction is described in detail. The discontinuous halftone structure is not generally apparent though it may sometimes be the cause of unwanted hue variations. A color print on paper (which allows of retouching and the addition of artist's work) is the most acceptable form of original. "Additive" transparencies have a suitable range but their colors tend to be de-saturated; narrow-cut filters should be used in making color-separation negatives from them. Integral tri-pak transparencies are popular but their high contrast range is a drawback. Direct screen negatives are generally used in the reproduction of color prints on paper and corrections are made by fine-etching. The indirect process is often used in reproducing color transparencies, partial correction being made by masking. The use of color inks made to the British Standards specification should lead to better results when several different subjects are printed together.

***Lamps and Varied Stops.** F. H. Smith. *Process Engravers Monthly* 57, March, 1950, Pages 91-4 (2 pages). It is usual in halftone negative making to vary the stop with the camera extension, thus making the exposures constant for any scale of reproduction. Unless the lights are placed wastefully far away from small originals, it is not possible to use constant lamp distances for all sizes of original. A device is described, for indicating lamp angles and distances, which includes a slide-rule arrangement for indicating correct exposure times when these factors are changed. *Photographic Abstracts* 30, No. 119, Part 3, 1950, Page 143.

***Fixed Stop Exposures.** F. H. Smith. *Process Engravers Monthly* 57, January-February, 1950, Pages 16 and 48-51 (5 pages). When exposures are made on the process camera at a fixed lens aperture, exposures vary according to the scale of reproduction. Exposure times may be made constant if the distance of the lamps from the copy-board is varied suitably with the scale of reproduction.

A table of lamp distances for various scales is given. Devices for indicating the distance and angle of the lamps are described. *Photographic Abstracts* 30, No. 119, Part 3, 1950, Page 143.

***Infrared — Predetermining the Quality of Infrared Negatives.** David O. Johnson. *Modern Lithography* 18, No. 8, August, 1950, Pages 36-8 and 95, 97 (5 pages). Black printer negatives can be made on infrared film with varying photographic qualities. The main difficulty has been the predetermination of how a piece of copy will photograph. However, by utilizing a wartime device, the "sniperscope", in a specially constructed viewer, the photomechanical craftsman can predict the quality of the camera negative. Wiring and assembly diagrams of the viewer are given with detailed instructions.

***Highlight Halftones — Part 4.** Herbert P. Paschel. *Modern Lithography* 18, No. 10, October, 1950, Pages 58, 68, & 133 (3 pages). Highlight exposures are made using ultraviolet lights and screened exposures are made with white lights. The Duplex screen is a glass screen with magenta translucent rulings. The highlight exposure is made through a filter which transmits only low wavelength (400 mμ). This acts as an un-screened exposure. Screened exposure is made without the filter. The Duplex screen can be used on all regular halftone work. Efforts to produce a screen that would produce better highlight rendition have resulted in the Chromatic and Duplex screens. The first was designed for use with the Fluorographic Process and consists of dark red translucent rulings which are opaque to "white" light when used with color blind and orthochromatic films but transmit the ultraviolet rays.

Planographic Printing Processes

***Atomic Energy In Offset Research.** Paul J. Hartsuch. *Canadian Printer and Publisher*, 59, No. 9, September, 1950, Pages 42, 44 & 46 (3 pages). A discussion of the preparation of p32 and its uses. Application to determine the presence of absorbed films, of counter-etches, the effect upon absorption of flaming a zinc plate, the role of phosphoric acid in a desensitizing etch, and others are discussed.

***Can Copying Layers Lead to Toning In Offset Printing.** H. Eggen. *Polygraph* 3, No. 9, May 5, 1950, Pages 290-1 (2 pages). (In German). It is considered that toning is never due to the copying layer in the positive process. *Printing Abstracts* 5, No. 7, July, 1950, Page 341.

Planographic Printing. Photo Products Gevaert. *Procede* 46, No. 3/4, 1950, Page 31. *French Patent* 055,006. A layer of gelatine to which an inert mineral (chalk, oxides, sulphates) may be added is coated on paper or a film, etc. This layer is impregnated with tanning agents which render the hydrophilic binder lyophilic, for example the gelatine is impregnated with a solution containing 100 c.c. formal, 20 g. of pyrogallol and 5 g. of potassium ferrocyanide per liter. After drying, the image is drawn on the gelatin layer with a lithographic crayon or typed on with a ribbon impregnated with a fatty ink. The non-image areas are rendered hydrophilic by dampening with a solution of 25% gum arabic and 2% of cupric chloride. The image can also be produced photographically. For

this purpose the hydrophilic coating is covered with an untanned silver gelatin-silver bromide emulsion; after exposure, the positive print is developed in a tannin developer and the undeveloped areas removed with tepid water. The non-image areas are desensitized as above. *Printing Abstracts* 5, No. 6, June, 1950, Page 341.

The Question of Substitutes in Offset Copying. Otto Watter. *Druckgewerbe* 1948, Pages 164-7 (4 pages). *Chem. Zentr.* (Russian Zone Ed.) 1948, 11, Pages 921-2 (2 pages). The use of various substitutes for gum arabic is discussed. These include dextrin, fish glue, methylcellulose, or yeast protein, etc.

***Detailed Report on the Deep Etch Process.** Parts III and IV. *Harris Impressions* 10, No. 3, May-June, 1950, Pages 1-3 (3 pages). The developer, a soln. of alkaline earth chlorides and organic acids, is applied until frothing occurs in the unhardened areas, where upon two more applications are poured and spread on the plate for the same length of time as the first, subsequently etching the thus exposed bare metal areas from 1 to 1½ min. followed by thorough washing of said etched areas, followed by an application of lacquer to said areas, fan drying same, and applying asphaltum, developing ink, or both to said same. This detailed article is part of a series on deep etch platemaking.

Paper and Ink

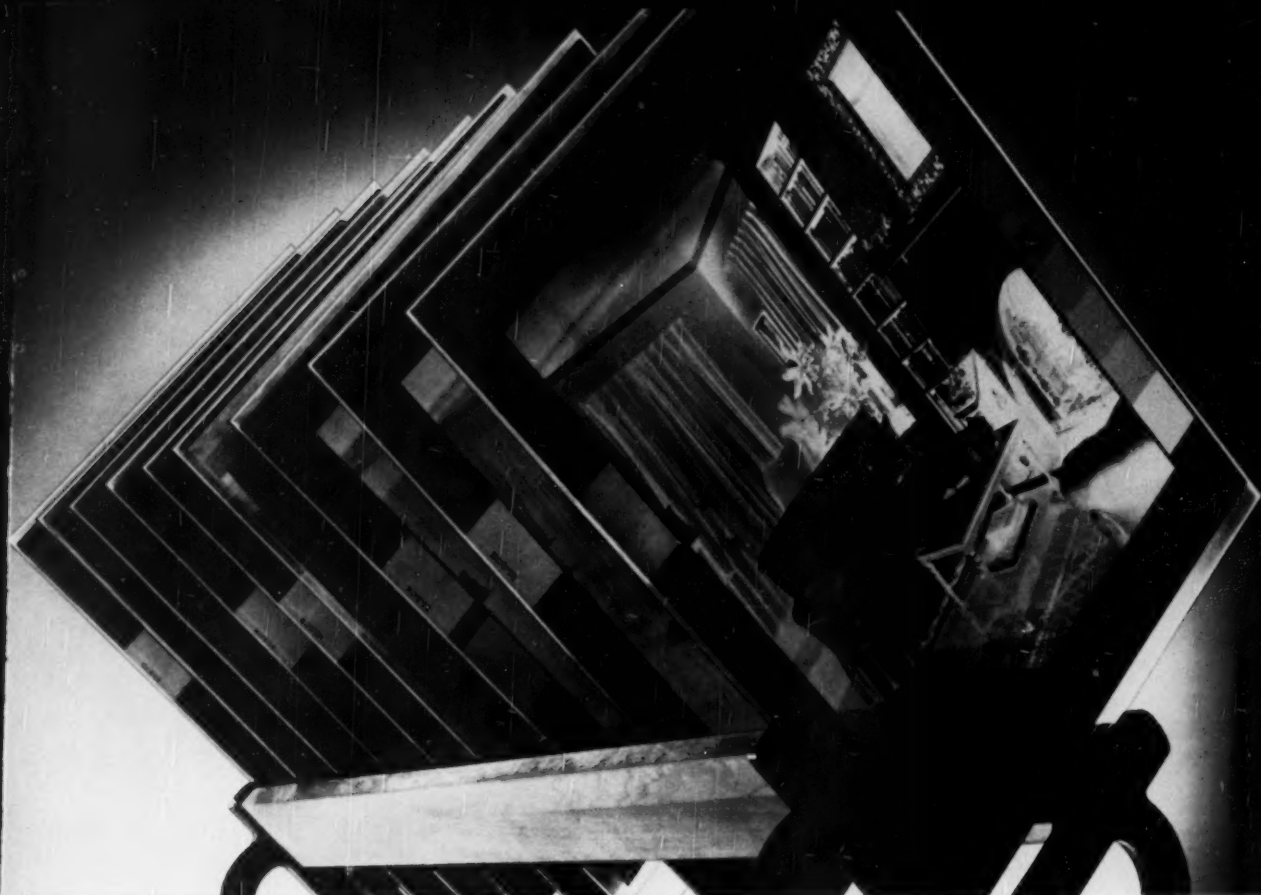
The Effect of Drying Agents on Lithographic Oil. Felix Wilborn. *Chem. Tech.* 2, 1950, Pages 121-5 (3 pages). A study of the effect of metal resins as drying agents for lithographic oils (made by heating linseed oil) indicates that the order of efficacy is Co, Fe, Ce, Cu, Mn, Th, Pb, Ni, and Zn. The relation of drying time to percentage of drying agent is hyperbolic with the economic point at about 5% metal resinate which gives a drying time of 1.25 hrs. with the Co resinate and 2.75 hrs. with the Fe resinate on the test plates. *Chemical Abstracts* 44, No. 17, September 10, 1950, Page 8132.

***The Nature and Activity of Carbon Black Surfaces.** W. R. Smith and W. D. Schaeffer. *Rubber Chemistry and Technology* 23, No. 3, July-September, 1950, Pages 625-33 (9 pages). The differential heats of adsorption have been measured by precision calorimetry for nitrogen and a series of C₁ hydrocarbons on a group of carbon blacks of varying reinforcing ability. In addition, the nature of the surface oxide complexes present on carbon blacks has been studied by means of their emission band spectra. Results and interpretations are given.

***A Parallel Plate Viscometer . . . For Printing Inks.** Andries Voet and John S. Brand. *American Ink Maker* 18, No. 9, September, 1950, Pages 28-31 and 59, 61 (6 pages). An ink drop of known volume or weight is placed upon a plexiglass plate and another plexiglass plate is dropped upon it. The "spread" of the drop between the plates is measured at various time intervals. The slope and intercept of the resulting linear (logarithmic) relationship permit an evaluation of ink flow properties.

***Coated Offset Papers.** *American Pressman*, 60, No. 9, August, 1950, Pages 18 and 46 (2 pages). The following problems are discussed: (1) Letterpress

(Continued on Page 90)



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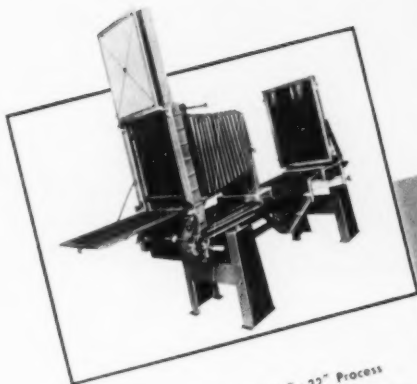
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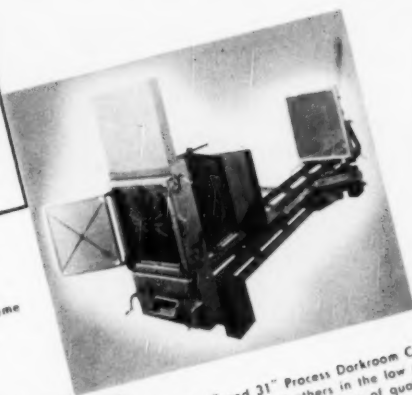


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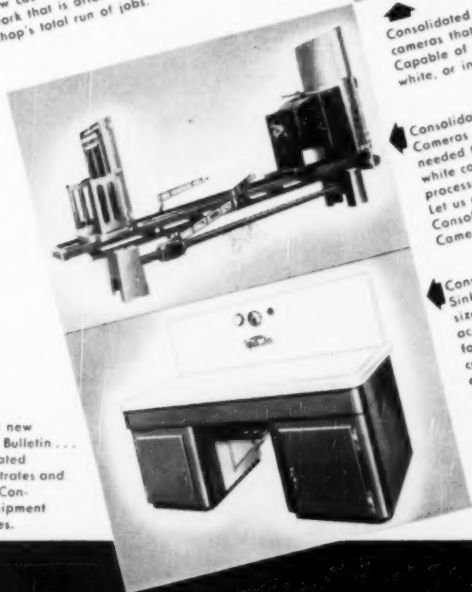
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METAL DECORATING

Research and Development

By John K. Rasmussen

American Can Company*

PART 2

TESTS on outside coatings and inside coatings for non-food products follow essentially the same pattern as that outlined last month for food container coatings.

Special tests on coatings used under special conditions are also made. Examples are: outdoor exposure tests, salt spray tests, tests for resistance to chemical fumes or process tests for outside coatings that must withstand thermal processing.

New situations frequently arise which require modification of established coating materials or procedure. The introduction of ammoniated tooth powder is an illustration of such an occurrence. The coating materials used on cans for regular tooth powder were well established by years of use. Tests with the ammoniated product showed definitely that these coatings would not do. Severe discoloration was obtained when alkyd whites or varnishes were exposed to the action of the product, particularly under high humidity conditions. It was, therefore, necessary to adapt special chemically resistant coatings to use on tooth powder cans. This change had to be made while still maintaining the desirable fabrication characteristics of the previous coatings.

Another illustration of a seemingly unrelated development that can cause premature graying of a metal dec-

orator's hair is the widespread adoption of a new restaurant code that requires, among other things, that all dishes and utensils used in serving food be washed at a minimum of 180° F. The combination of this high temperature and the strongly alkaline washing compounds commonly used with automatic dish washers served as a highly efficient removal agent for the organic finish on decorated metal serving trays. A number of changes were made in the decorating specifications of these trays to improve their resistance to this new condition, but a fully satisfactory solution of the problem has not been found. As in the case in a number of other problems of this type, continued effort is made for improvement. As new materials become available they are tested to determine if their adoption will result in any benefit.

Sometimes we are lucky. The recent sharp increase in the use of decorated metal cans for frozen citrus juices was a cause for some alarm. One of the processes used for freezing these products involves immersion of the filled and closed cans in a liquid cooled to a very low temperature. Some of the liquids used in this process, such as ethylene glycol, or ethyl alcohol, might be expected to have a harmful effect on the outside decoration of the cans. Tests showed, however, that at the very

low temperatures involved, the action of such organic solvents on most decorating materials is very slow and no apparent attack occurs in the time required for freezing.

New Equipment

The increased production demands on the industry have given impetus to the development of larger size coating and lithograph equipment operating at higher speeds. A large number of successful installations of such new equipment have been made, but not without a great deal of development work. Take as an example, a fifteen inch diameter spot coater, operating at 100 sheets per minute, capable of taking a sheet 42 x 42 inches. Satisfactory operation of such equipment requires, among other things, the redesign of the feed table and gauging mechanism, new style oven chain and wickets, and a new drive mechanism. Another difficulty arises from the high peripheral speed of a point on the surface of the application roll of such a coater which is more than twice that for a 10 inch coater operating at 70 sheets per minute. This higher speed and greater angular acceleration requires that coatings be used at lower viscosities in order to obtain even distribution across the roll. The thicker wet film that is consequently necessitated

* Presented before the annual convention of the National Metal Decorators Assn., Chicago, Sept. 18-20, 1955.

for a given dry film weight aggravates splashing and sagging difficulties to an extent that for some classes of work, reformulation of coatings with higher solids at lower viscosities is required.

One consideration that will limit the increase in size and speed of equipment will be the ability of the steel mills to roll a very flat sheet of large size in the lighter gauges. Bowed and wavy sheets are a constant source of trouble, and we believe we are close to the limit of tolerance in this respect at the present time.

One of the most interesting instruments ever to become available to the metal decorator is the G. E. recording spectrophotometer. Unfortunately the cost and complexity of this device limits it to laboratory use, but there it can serve a wide variety of useful purposes. The use of this instrument for the preparation of accurate and permanent records of color standards is well known. It can also be used for the measurement of the degree of discoloration of a coating or ink after baking or exposure, or it can be used as a control instrument for the measurement of hiding power.

The hiding power of a white coating determines how much mileage will be obtained from it. Therefore, hiding power determinations will allow the selection of the most economical coating or permit the setting up of a price structure based on hiding power.

Although the spectrophotometer is not an ideal instrument for color control work in the press room, it may be used in the laboratory in conjunction with other color measuring devices of which there are a number on the market which are adaptable to press room control work. We are not familiar with all of those color measuring instruments, but have had sufficient experience to be convinced that they can be used with benefit by anyone who is required to match printed or coated work with a color standard. They possess the advantage of enabling the expression of a color as a set of numbers which are independent of whether the job was run

on the first shift or the third shift, or whether it was O.K.'d by Jones or by Smith.

As an illustration of the use of such an instrument we will consider a procedure set up for the Photovolt Reflectometer. This instrument consists essentially of a light source, a photoelectric cell and a galvanometer to measure the output of the cell. Light from the source is projected onto the sample and light which is reflected activates the photoelectric cell and produces a deflection of the galvanometer needle. The instrument must first be standardized against a panel of known reflectance and all subsequent readings are in terms of this standard. If the scanning device of the instrument is now placed over the sample to be measured, and a reading taken with each of a set of colored filters which are placed between the light source and the sample, the reflectance of the sample in various regions of the spectrum can be measured. The filters used are three tri-stimulus filters, so-called because they transmit light with a wave length distribution similar to that of the three International Commission on Illumination Standards. These standards are used as a basis for the specification of all colors in terms of tri-stimulus values. The tri-stimulus values indicate the relative amounts of each standard light which must be used in a mixture to duplicate a given color.

Interpretation of the data obtained may be handled in several different ways. The I.C.I. tri-stimulus values may be calculated so that direct comparison may be made with data from the G. E. Recording Spectrophotometer. Plotting the reading made with the green filter against the ratio of the green filter reading to the reading of one other filter, provides a system useful for determining whether or not a given sample falls within a specified tolerance. Thus, for control work, readings with only two filters should be sufficient.

The green filter passes the various wavelengths of light in proportions approximately equal to the sensitivity of the human eye to them. Consequently, this filter may be used alone

to determine differences in brightness for any color. This is useful since a great deal of color variation in metal decorating is due to differences in application. These differences may be measured with a single reading. One shortcoming of this particular instrument should be pointed out. That is, the relatively large area that must be available in order to make a measurement possible.

New Lithoplates

A development of interest in the metal decorating field has been the increased use of the bi-metallic printing plates. We have made extensive use of some of the types of these plates, including the Aller stainless steel-copper plates, the Time-Life copper-chromium plates, and the Tri-metal or Multi-metal plates. Insofar as printing quality is concerned, uniformly good results have been obtained. Our experience does not indicate the bi-metal plates can produce substantially better basic printing quality than can be obtained from zinc deep etch plates, but their greater freedom from the usual plate troubles does produce a better average quality.

The service life of the bi-metal plates has been very gratifying. Runs of 2 to 3 million impressions have been commonplace, and more than 7 million impressions have been obtained from a single plate. This plate ran around the clock every working day for nearly four months and was never removed from the press.

In comparing these types of plates we find that each has advantages and disadvantages. A previous advantage maintained by the Aller and Time-Life plates was that they did not require graining. However, a recent development has apparently eliminated the need for a grain on the Tri-metal plates also. We have found that a steel base is superior to a zinc base for Tri-metal plates. Zinc does not have sufficient stretch or cracking resistance to allow taking full advantage of the life of the printing surface. The Aller and steel base Tri-metal plates are stiff and difficult to put on the cylinder. Also, when using such plates it is important that the plate clamping device holds the

plate in firm contact with the cylinder for the entire arc of the cylinder surface. Steel does not form itself into the contour of the gripper opening as does zinc, and unless the clamp forces firm contact of the plate to the cylinder up to the edge of the gripper opening, the plate will flex with every revolution. This flexing causes cracking and consequent early failure of the plate and may also produce register difficulties, especially when fitting a print from a steel plate to a previous print from a zinc plate. The Time-Life plate offers a disadvantage to the metal decorator in that it is easily damaged by jammed sheets. A single jam can irreparably damage an expensive plate.

The availability up to the present of magnesium alloy sheet has given impetus to the use of dry-offset plates. This metal has good strength, fair rigidity and is easy to etch. The finished dry-offset plate is quite expensive, but its use can be advantageous for certain types of work. Better results would be obtained in a press designed for its use, but it can be used successfully in an offset press. We have obtained from this type plate good quality work on trouble free runs.

We have attempted to discuss some of the problems existing in the metal decorating industry, and review some developments that we thought might be of interest. Again we would like to say that much work remains to be done even as we face another defense emergency period that may further complicate our problems with material allocations. Let us remember, however that such difficulties only spurred us on to unexpected accomplishments in a like period not so long ago.★★

NMDA Convention Dates Not Set

The place and date of the 1951 convention of the National Metal Decorators Assn. have not yet been decided upon, according to William Kerlin, Tinplate Lithographing Co., Brooklyn, president of the association. At the recent convention in Chicago the possibility of a meeting in Houston, Tex. was discussed but no decision has been reached.

Four-Color in use Since '36

A four-color press unit for metal decorating has been in operation at the Pacific factory of American Can Co. in San Francisco since 1936, marking it as the first known four-color unit in the field. American Can made known last month. The announcement was prompted by the story in *Modern Lithography*, in November, which announced the installation of the first Hoe four-color metal decorating press in a Cincinnati plant.

It is true that the Hoe press is the first commercially-available four-color built as an integrated unit, the American Can press having been built by placing four single-unit Potter presses in a row.

A check of American Can's records, by J. L. Burns, supervisor of the Enameling and Decorating Division, showed that this four-color arrangement was placed in operation in 1936, the idea having been adapted successfully with two Potter single-colors in tandem six years earlier in the same plant.

Catalog Shows Equipment

Several models of metal decorating presses, coaters, platemaking equipment, cameras, photocomposing machines and other equipment are shown and described in a catalog issued last month by the Rutherford Machinery Co., Div., Sun Chemical Corp., Long Island City, N. Y.

Steel Deliveries Lag

Deliveries of plate for metal decorating are lagging, and lithographers' inventories are low, according to a check made last month with several metal decorating firms. Inventories were never able to catch up to normal following the steel strike, and now with increased defense demands, metal decorators are forced to operate "hand-to-mouth" in many instances.

May Now on West Coast

William F. May, formerly supervisor of the Enameling and Decorating Division, American Can Co., recently was appointed superintendent of manufacturing, of the company's Pacific Division, in San Francisco.

Carnegie Ups Tinplate Prices

A new pricing system, and a price increase of about 12 percent on various types of plate, effective Jan. 1, were announced last month by Carnegie-Illinois Steel Corp. The pricing method establishes a price base at each of the company's mills and sets up revised extras and deductions for each classification of tin mill products. The new procedure will reflect more realistically the technology developments of recent years, the company said.

1951 prices for a base box of 100 pounds basis weight, FOB at the producing mill, are: common coke tinplate, 1.25 pound coating, \$8.45; electrolytic tinplate, 0.25 coating, \$7.15; black plate, \$6.25; and special coated manufacturing ternes, \$7.50.

Natl. Color Liquidates

Offset, letterpress, gravure and photoengraving equipment of the National Color Printing Co., Baltimore, was being liquidated last month through Printing Machinery Maintenance, Inc., 89 Gold St., New York 7, N. Y. Included in the offset equipment, which was for sale as a complete department or as individual units, were five Harris presses including a 41 x 54" two-color, auxiliary equipment, a photocomposing machine, proof press, platemaking equipment, and other units. The building formerly occupied by the company at 930 E. Monument St., Baltimore, where the machinery was being shown, was reported to be for rent.

Stevens to Speak

William J. Stevens, Michle Printing Press & Mtg. Co., and co-author of the book "How to Prepare Art and Copy for Offset Lithography", is to be the speaker at the January 3 meeting of the Productioners, New York club of business magazine production managers. Mr. Stevens will discuss the offset process and the preparation of copy. The meeting will be held at the New York Advertising Club.

Season's greetings
and best wishes for
the coming year...



Edward J. Raffert
PRESIDENT

RAPID ROLLER CO. • CHICAGO

MODERN LITHOGRAPHY, December, 1950

Setting Rollers

By Theodore Makarius

IN our first two articles (Oct. and Nov.) we outlined the procedure for setting cylinders to ride bearers, mounting the plate, and setting form rollers.

To continue with the setting of rollers it should be made clear that roller contact also may be judged with a thickness gauge or so-called "feeler" instead of using strips of paper. If the thickness gauge is used it should be of .006 thickness and long enough so that it can be held firmly in the hand and still protrude far enough between the rollers for proper gauging. In order to get a fair setting, the gauge should be placed between the roller and rider, or roller and plate, whichever is being set, and forced with the forefinger at right angles to the roller. Since the gauge is usually only about one-half inch in width it cannot give a very accurate setting when merely pushed through the rollers. When sliding the gauge at a right angle to the roller the pressure of the forefinger is a good guide to the proper contact; if the setting is too tight the .006 point gauge will press into the finger. Therefore, if the gauge can be moved without hurting the finger, and it does not slide too freely, the setting will be correct.

While the method of using strips of paper for setting rollers is the most accurate, the use of a thickness gauge has this advantage. Defects in the roller circumference can be detected when sliding the gauge over the entire length of the roller. Often a defective roller may vary in circumference at intervals and this can-

not be detected when using paper strips. If the strips are placed at the low or small circumference area of the roller, the over-all setting will be too tight, and if the area of the setting strip is large in circumference, the roller will make poor contact on the remaining surface.

It has been the practice of many pressmen in the past to gauge form roller settings to the plate by the width of an ink strip when dropping the rollers. In other words, the rollers would be inked and dropped on to a dry plate and if the ink mark was one-quarter or one-half inch in width it was assumed that the rollers were making contact. It was thought, of course, that if the size of the inked strip were the same on all four form rollers the settings were also the same. This, of course, is not true since rollers vary in hardness, especially with age. A new roller may make a much wider band than one that has been in the press for three months or more, even though the actual contact pressure is the same. It is good practice, however, to drop the inked rollers on to the dry plate to see if there are defects or uneven areas in circumference. It will show also whether the roller is touching the plate with more pressure on one side of the press.

It is well to check the form roller settings by dropping the rollers in the gap of the plate cylinder. This means having the rollers lowered to the plate or in printing position and revolving the plate cylinder so that the gap is directly beneath the form rollers. When in this position try

revolving each form roller by turning the spindle by hand. If the roller can be moved, it is most likely too loose to the rider. It is also advisable to check the settings in this position, for sometimes the plate has a tendency to hold the form rollers in contact with the riders. If the form rollers drop away from the riders slightly when in the gap of the cylinder, ghosts or slurs may appear in the print.

Setting Intermediate Rollers

After the form rollers are set and the lock screws tightened you should proceed with the intermediate rollers. Most of these require no particular setting as the sockets are rigid and the roller diameters are each of a specific size. It is necessary, however, to check each roller to be sure that they contact each other over their entire length. Sometimes it may happen that the roller is of the wrong diameter or, through oversight on the part of the press erector the sockets may be out of line, in which case only by checking the setting can this be determined. In cases where the intermediate rollers have adjustable sockets, they should be set carefully to each of the accompanying rollers, and the spindle of each roller should be checked to make sure it is not bent.

When leather is to be used as a covering on intermediate rollers, it must be especially treated before it will be suitable for this purpose. Leather rollers, unlike the grain rollers used for form rollers some

(Continued on Page 95)

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THROUGH THE GLASS

It seems like old times again with orders out of Washington controlling aluminum, zinc, paper and other commodities. Observers report that the confusion in our nation's capital is even less organized now than in World War II. Personally, we doubt it.

ml

With the controls will come the black market we are told. In fact, already under allotments paper and plates have reached the gray market stage in some quarters.

ml

An outline of lithographic procedures, with emphasis on the preparation of copy, is given in an article "What Agencies Should Know about Lithography" in the November issue of Advertising Agency and Advertising & Selling. It was written by H. C. Latimer of the Lithographers National Assn.

ml

Al Rosasotti, head of Rosasotti Lithographing Co., North Bergen, N. J., returned from a tour of European countries last month after participating in the world championship live pigeon shooting competition in St. Vincent, Italy. Al is U. S. champion in the sport, a title which he has won two years in a row. This title comes by virtue of his topping the field in the annual meet held in the state of Pennsylvania, the only state permitting the sport. Al is vice president of the New York Rifle Club, and the owner of an extensive collection of guns.

He represented the U. S. in the world competition in Italy, and gave an excellent account of himself—14th place in a field of 275. Shooting with him is a hobby, and he shoots in matches only three times a year, hardly enough to keep in practice, he claims. Shooting is done on an elimination basis—one miss and you're out—and 281 of the contestants missed before he did. Tournament shotguns are used.

Al left the U. S. Sept. 28, and returned Nov. 9, traveling by plane. He toured France, Switzerland and Italy, making it his very first vacation, he reports.

In the trade he is known as the first president of the National Assn. of Litho Clubs, a past president of the New York Litho Club, and a director of LNA and LTF.

ml

A performance Advertising Award was presented to the Harris-Seybold Co., by the Cleveland Advertising Club recently for the company's

campaign introducing Z-Action Seybold cutters. The award was received for Harris by George S. Dively, H-S president.

ml

A Seybold cutter installed in the printing plant of Libreria Mexico, Monterrey, Mex., recently brought forth elaborate ceremonies. A dedication ceremony was held with company officials on hand, and a local priest blessed the machine before it was placed in operation, according to the custom south of the border.

ml

J. M. Wright, Wright Photo Offset Co., New York, is chairman of the lithographers division of the 1950 Travelers Aid Appeal, which is raising funds for that public aid organization.

ml

Fred Leech, assistant sales manager, for Neenah Paper Co., addressed the women's division of the Purchasing Agents Association of Chicago, Nov. 9. Subject of his talk was "Science and the Art of Paper Making."

ml

An extensive display of lithographed labels was exhibited at two shows recently by Gamse Lithographing Co., Baltimore. The first was the International Brewing Industries, at Philadelphia, and later in October, the Small Brewers Assn. at Chicago. Herman Gamse, president, LeRoy Gamse, and Mrs. J. G. Shapiro, were on hand at the exhibit.

ml

Several executives of R. R. Donnelley & Sons Co., Chicago, are finding their leisure time fully occupied this winter. They are serving as advisors to the Progressive Press, one of 150 business concerns organized under the Junior Achievement program in Chicago.

During their first year of operations, Progressive Press specialized in embossing personalized match book covers, but this year the line was broadened to include stationery, business forms, cards, etc. These are produced on a Chandler & Price hand press, provided by Chicago businessmen supporting the city-wide Junior Achievement organization. Operations are conducted in the south

side Roseland community center, used in common by other J. A. groups.

Providing guidance on financial, production and sales problems to the twelve boys and girls running Progressive Press are Walter Smith, Donnelley safety director; Howard Mikkelsen, superintendent of the Rotogravure Dept., Irving Hosang, cost Dept., and K. A. Jont, industrial engineer.

Another Donnelley-backed J. A. company is Novelty Press, which also operates at the Roseland center and provides a line similar to that of Progressive Press. Advisors are Oscar Daum, Jr., accounting dept., Donald F. Grier, factory ledger, and Bland Reichl, a Donnelley trainee. Competition for sales between the two groups is "strenuous," the advisors admit.

Among 70 Chicago firms providing advisors to other J. A. companies are two Chicago letterpress companies, and last year Uarco, Inc., a litho firm, was listed among sponsors.

Junior Achievement for urban boys and girls between 15 and 21 years of age, was founded in 1919 by the late Horace Moser, of Stratford Paper Co., Patterned on the model of the 4-H Clubs for rural youth, J. A. is designed to give city adolescents a practical understanding of how business works by assisting them in a business of their own. The organization now operates nationwide, with chapters from coast to coast. Chicago claims to have more companies operating than any other area in the country. To make it interesting, businessmen have contributed a fund, now totalling \$68,000, for awards to outstanding boys and girls in the organization. Last year these junior business men and women in Chicago alone won eight of fourteen national prizes, valued at \$16,000.

ml

Otto E. Geppert, president, Denoyer & Geppert Co., Chicago publishers of maps, medical and scientific charts, etc., has been elected a member of the Board of Trustees of Roosevelt College, Chicago.★

Telling the Story

Ninety years young, Grandma Moses draws upon her memory to create paintings that are acclaimed for their nostalgic charm and refreshing style. You don't need to look twice at the picture on the right to know that it represents Christmas. All the Yuletide cheer is there: the tree, the good things to eat, the children with their toys, and Santa Claus himself. Grandma Moses knows how to tell a story in visual terms with crystal-clear simplicity.

To a large degree, the success of a sales story depends upon the clarity and simplicity of its presentation. An easy-to-grasp idea wins attention and makes a lasting impression. That is why printed salesmanship, with its direct visual power, is unsurpassed in getting a story across to the public.

A sure way to obtain maximum visual effectiveness in printing is to select the proper paper. When a West Virginia paper is specified, the printer and advertiser can confidently forecast a top-notch graphic performance. West Virginia fine papers are produced in a wide range to meet the particular requirements of every printing technique.

Basic ideas in design, combined with hints for using fine papers effectively, are featured in West Virginia Inspirations for Printers, Number 182. This issue sounds a tune-ful note to everyone interested in the fundamentals of "eye-appeal" in the graphic arts. Your copy may be obtained by writing or phoning to your nearest West Virginia distributor, or to any of the Company addresses listed on this page.

Cover artist

Grandma Moses (Anna Mary Robertson Moses) was born in Washington County, New York, September 7, 1860. This sweet old lady, queen of primitive artists, started painting at the age of seventy-five. She was discovered by an art collector who saw her subjects in a shop window near her home in Hoosick Falls, New York. That incident proved to be the first rung in her climb to worldwide fame. Her paintings are eagerly sought by museums and art collectors.

West Virginia Pulp and Paper Company



230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
Lincoln-Liberty Building, Philadelphia 7
503 Market Street, San Francisco 5



Christmas at Home, by Grandma Moses, © 1949 by Galerie St. Etienne, New York

West Virginia **Inspirations** for Printers **182**

**OUR
CONTRIBUTION
TO THE
BETTERMENT
OF
LITHOGRAPHY**

**SCRATCHPROOF
DRYER No 3**

Prominent lithographers throughout the country have learned to appreciate Scratchproof Dryer No. 3 for its unique characteristics, for the economical and successful ways in which it has helped them with their drying requirements.

Results have proven Scratchproof Dryer No. 3 is the most practical dryer on the market today.

- ★ Quick drying without crystallization or chalking of ink.
- ★ Improves the lifting quality of inks, particularly on two and four color presses.
- ★ NON HARDENING of inks on distributing rollers.
- ★ Non drying of inks on press during long lapses of idle press time for unforeseen reasons, no washups during lunch hour.
- ★ Acts as a lubricant in the ink on the distributing rollers whose temperature rise tends to further dissolve SCRATCHPROOF DRIER No. 3, giving the ink a shorter fine binding.
- ★ Prevents too much emulsification or waterlogging of ink at high speeds.
- ★ Will not create after-tack in your pile, thereby eliminating summer heat and moisture difficulties.
- ★ Will not injure press rollers or rubber blankets, and will not discolor zinc or aluminum plates.
- ★ Has excellent suspension, body, and flow. Its non-settling qualities give ink necessary "slip" and tack for better distribution.
- ★ Will not cause any injurious effects if used in excess—in fact, this procedure is recommended in certain types of inks to improve their working qualities.
- ★ Ink mixed with SCRATCHPROOF DRIER No. 3 will remain tough and elastic indefinitely.

Don't be satisfied with substitutes. For better lithography . . . try SCRATCHPROOF DRYER No. 3 . . . let your own test prove its benefits to you . . . judge by RESULTS. Send for your trial order today.

NEVER SOLD IN BULK. INSIST ON OUR LABEL FOR MAXIMUM PERFORMANCE.

NEW PHONE — — WATKINS 4-1074

EMPIRE SUPERFINE INK CO., INC.

OFFICE:
225 VARICK ST.
NEW YORK 14, N. Y.

MANUFACTURER OF HIGH GRADE
LITHOGRAPHIC **INKS** PRINTING
DEEP ETCH CHEMICALS AND SUPPLIES

FACTORY:
BROOKLYN
NEW YORK

MANUFACTURERS OF DAMPENING ROLLERS, FLANNELS AND MOLLETON COVERS



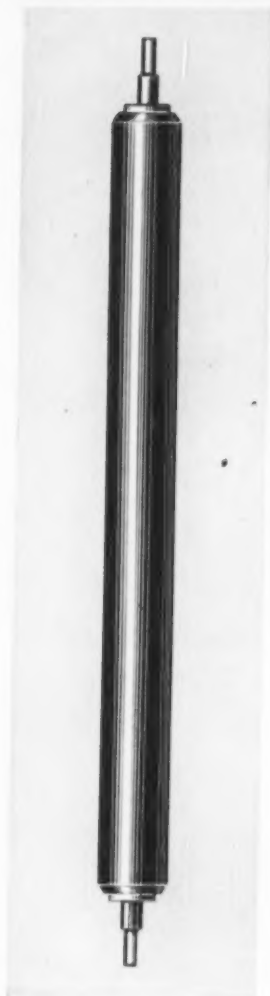
WASHINGTON CELEBRITIES

Camera flashes from the October NAPL convention in Washington, D. C. 1. Sol D'Allesandro, Horn & Norris, Cleveland, gets chummy with Senator Tait. 2. President Truman welcomes Foster Coleman (Meehan-Tooker tribe, N. Y.) to Capital. 3. Ted Makarius closes deal with Truman for 1/2 pound of ink. 4. Harry Brinkman signs up Tait for LTF membership. 5. Norman A. Heath, Photo Litho Plate Graining, Baltimore, gives Thomas E. Dewey pointers on how to win the rebels. 6. Angela (Pocahontas) Lucia, Aeronautical Chart, Washington, and Owen (Hopalong) Adams, EBCo. 7. Dexter McClaugland, Portland Litho, Portland, Maine, at the rostrum. 8. Herman Bocorselski, Webb & Bocorselski, Washington, welcomes Truman and Tait to the city. 9. Walter Horn, Horn & Norris, apparently a Cleveland Indian, poses with Senator William Gegenheimer, New York. 10. Bernard and Lee Rosenstadt teach Indian signs to Truman and Dewey. 11. Albert R. Materazzi, president of Washington Litho Club helps Truman and Dewey chart courses. 12. Al Tucker, Sauls Litho, Washington, shows Dewey around city. 13. Mr. and Mrs. George Carnegie, (Consolidated Litho, Brooklyn) entertain Truman and Tait.

All photos were made in the EBCo suite, with life-size photos of Truman, Dewey, and Tait by Harold Gegenheimer, EBCo Div. manager.

OVER ONE HUNDRED YEARS OF ROLLER MAKING

SAM'L BINGHAM'S SON MFG. CO.



Manufacturers of

**RUBBER • NON-MELTABLE • FABRIC COVERED
ROTOGRAVURE • OFFSET
COMPOSITION • VARNISH-LACQUER • GRAINING**

ROLLERS

THE quality of the printing you produce depends on many factors you must take for granted—and one of them is the litho-offset rollers you use.

Over 100 years of roller-making experience, combined with modern methods of production and scientific control, enable SAM'L BINGHAM'S SON MFG. CO. to offer you rollers whose superior quality you can safely take for granted.

To be sure of getting the "right roller, right away" be sure to order Samson (Vulcanized Oil) and Litho-Print (Rubber) rollers, made by SAM'L BINGHAM'S SON MFG. CO.

16 Modern Factories Serving Printers in 31 States

F A C T O R I E S

ATLANTA 3	DES MOINES 2
CHICAGO 5	DETROIT 10
CLEVELAND 14	HOUSTON 6
DALLAS 1	INDIANAPOLIS 2

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

F A C T O R I E S

KALAMAZOO 12	OKLAHOMA CITY 6
KANSAS CITY 6	PITTSBURGH 3
MINNEAPOLIS 15	ST. LOUIS 2
NASHVILLE 3	SPRINGFIELD, O.

Pacific Coast Sales Representative: THE CALIFORNIA INK CO., INC.

Metals Cut: Expect Paper Cut

Aluminum and zinc, the principal metals used for lithographic plates, are now under government control, through National Production Authority Orders M-7 and M-9, respectively, and a paper control order is expected. Order M-7 limits the use of aluminum but, according to an interpretation obtained by the Printing Industry of America, does not apply to lithographic plates. These are classified as exempt operating supplies.

The zinc order, M-9, issued Nov. 16, provides, among other things, that producers, fabricators or dealers of zinc may not accept rated defense orders for sheer zinc for shipment in any one month in excess of 15 percent of his average monthly shipments during the first eight months of 1950.

A toll arrangement, similar to that used in World War II, under which old plates could be turned in and credited against allotments was expected to be in use again. Lithographers were urged to check with suppliers before scrapping any old plates.

An order controlling use of paper was expected to be issued in December. Washington spokesmen indicated that the expected order probably would reserve about six percent of all paper production for government use.

In the meantime the paper supply remained tight in most areas in spite of continuing high production by mills. Because demand and buying have been running ahead of actual requirements, the paper industry was talking last month of a possible slump in paper buying. But prices were moving upward, especially on small lot orders. Offset paper was up as much as \$10 a ton and book papers up about \$6 a ton. Percentagewise these increases ranged to about four percent. Other reports in the New

York area indicated "gray market" activity, with premiums being paid above market prices.

LNA Convention at Spring Lake

The 1951 convention of the Lithographers National Association will be held at Spring Lake, N. J., during the week of June 25, the association announced early in December. Two hotels have been reserved, the Monmouth and the Essex & Sussex, located on adjoining properties. The tentative schedule calls for a directors' meeting Monday, June 25, convention sessions the following Tuesday, Wednesday and Thursday, and the annual golf tournament Friday. Further information is available from the LNA, 420 Lexington Ave., New York 17, N. Y.

Priority Rating Clarified

Further clarification of the "DO" Defense Order priority system which went into effect under Regulation 2 of the National Production Authority, was contained in Printing Industry of America's weekly *Management Reports* last month. The DO rating can be applied to printing orders for defense work, which at present consist mainly of maps, charts, continuous forms, manuals and catalogs. It will be extended also to GPO orders for defense work.

A lithographer or printer taking a DO order is obligated to give the job priority over all non-rated work in the plant, or to schedule it carefully to meet the delivery date agreed upon. The DO rating also may be passed along by the lithographer to obtain priority delivery of supplies for the job. But suppliers must fill DOs in the order received, although ahead of all non-rated orders. The DO rating may also be extended for the purchase of packages or shipping materials needed to deliver the job.

The rating DO, with a number assigned to the job by the procurement agency, must be carried on all orders for supplies to be used directly for the completion of the order.

Hold Buffalo Seminar

An all day lithographic seminar for top management and office personnel was to be held December 6 at the Hotel Statler, Buffalo, N. Y., conducted by Walter E. Soderstrom, executive vice president of the National Association of Photo-Lithographers. Men from plants within a 100 mile radius of Buffalo were invited to attend, Mr. Soderstrom said.

Desks were to be provided, classroom style, and blackboard sessions were planned covering budgeted hourly costs based on the Buffalo wage scales, production standards, labor relations, and trade practices.

A fee of \$5 was charged for the all-day session, which covered the meeting room and luncheon. This was to be the first of a series of such seminars held in various cities, Mr. Soderstrom said. A schedule is now being arranged.

Assisting in the Buffalo meeting was Penn R. Watson, president of William J. Keller, Inc., Buffalo, and treasurer of the NAPL.

Plan April Pkg. Show

The American Management Association has announced plans for its 20th National Packaging Exposition April 17-20 at the auditorium in Atlantic City. Machines, equipment and services used in packaging, packing and shipping will be on display, and it is expected that the show will be larger than ever before, in both area occupied and number of exhibitors. At the exposition last year, 240 exhibitors covered almost 75,000 square feet of exhibit space, and attendance exceeded 19,000.

The week of April 16 has been designated as "Packaging Week". Events scheduled include not only the Exposition, but the AMA Packaging Conference, which will be held in conjunction with the show.



**"Holds
Everything"**

DINOGRAPHIC

FILM holds exact register always—under every climatic change because of its base of vinyl-copolymer plastic.

DINOGRAPHIC Film is light in weight and easy to file or handle, is perfect for precision work—color, black and white, line or halftone. Brilliant contrast and unusual density.

Ortho—Medium speed for camera or contact work.

Contact—Slow speed for contact only—blue sensitive.

Special Matte—for the map maker contact speed—translucent-white-vinyl base—matte emulsion for easy ink or pencil corrections. Also manufactured in opaque-white-vinyl base.

Send for trial order today.



THE DI-NOC COMPANY • Photographic Division
CLEVELAND 12, OHIO

New York in Wage Talks

Discussions of a wage increase, because of the recent upward trends in the cost of living, were being held the first week in December between the Metropolitan Lithographers Assn., representing lithographing employers in the New York area, and Local 1, Amalgamated Lithographers of America. Although the current labor contract between the two parties runs until April 30, 1952, the talks were opened by mutual consent. At presstime a settlement, providing for wage increases proportionate to recent cost of living increases, and providing for adjustments for future changes in the C.O.L. Index, was expected momentarily. It was thought that the new agreement would supplement the current contract, rather than amend it.

St. Louis Grants Increase

A wage increase of 7½ cents per hour across the board, retroactive to Oct. 1, 1950, and a further increase of 2½ cents, Oct. 1, 1951, were agreed upon by lithographic employers in St. Louis and the Amalgamated Lithographers of America, Nov. 30. The new contract runs for 21 months, and rates range up to \$3.33 per hour.

Minn. Assn. Joins PIA

The Printing Industry of Minneapolis, local trade association, became affiliated with the Printing Industry of America, Dec. 1, the PIA announced. Other local groups which joined the PIA in recent months include the Printing Industries Assn. of the Carolinas, and the Graphic Arts Assn. of Toronto.

Clopay Corp. Appoints Jackson

James A. Jackson, former assistant advertising manager, Gruen Watch Co., recently was appointed sales manager of the Clopay Corp., Cincinnati, manufacturers of plastic and paper draperies, window shades and related products.

Announce British Fair

The annual British Industries Fair is being planned for April 30 through May 11 in London and Birmingham.



ham. Exhibit space will total a million square feet, according to preliminary estimates. British lithographic and printing equipment was included in the fair last year.

To Step Up Aluminum

Two major programs that will increase the nation's production of aluminum by more than 25 percent, were announced last month by the Aluminum Co. of America. The first of the projects is to start producing in the immediate future, using "stand by" facilities. The second phase is the erection of permanent new manufacturing plants, a long range program.

First Mann Perfector in N. Y.

The first ATF-Mann sheet fed perfecting offset press to be placed in operation in New York City was installed recently in the plant of Latham Process Corp. The press prints both sides of a 38 x 53½" sheet simultaneously at speeds up to 5000 IPH. This is the fourth such press, to be installed in the U. S. The presses are manufactured in Britain and distributed in the U. S. by American Type Founders.

Miehle Men Address Craftsmen

Three Craftsmen's Clubs recently had programs in which representatives of the Miehle Printing Press & Mfg. Co. discussed various types of

printing equipment. Carlton Mellick, vice president in charge of sales of the firm, participated in a panel discussion at the New York club, and told of developments in sheet fed rotary letterpress printing. Charles A. Harwood, sales representative, conducted a panel discussion on offset at the Minneapolis-St. Paul club meeting, and C. R. Spicher, sales research director, spoke on printing fundamentals at the meeting of the San Francisco club.

Commercial Controls Names Love

Charles E. Love, with International Business Machines Corp. since 1932, last month was named to the new office of executive vice president of Commercial Controls Corp., Rochester, N. Y.

New Carbon Forms Plant

Arkansas Printing and Lithograph Co., Little Rock, Ark., recently purchased a building of the Arkansas Ordnance Works, and announced plans to install a new plant for the production of carbon forms. About \$250,000 is to be spent to install the new plant, and the Ark-N-Set division of the company will occupy the building which provides 20,000 square feet of space.

Officers of Arkansas Printing and Lithograph Co. include Walter Guy, board chairman; C. F. Long, president and general manager; J. E. Bradford, vice president; and Keith J. Arthur, secretary-treasurer.

Honor Rochester Employees

Four employees of the Rochester Lithographing Co., Rochester, N. Y., each with 27 years service records, were honored at the Old Timers Club dinner, held recently. They are Norman C. Esterheld, Leland L. Odell, Charles E. McCoy, and Frank J. Vigna. They were presented with gifts by Eugene E. Wirth, company president.

Richmond Co. Adds Drill

A Lawson drill slotting machine recently was added by the Everett Wadley Co., lithographers, Richmond, Va.

BIG LITHOGRAPHIC COLOR PLATES

FOR DISPLAYS • POSTERS • BANNERS



60"x80" SIX COLOR DISPLAY PRODUCED BY CENTRAL LITHOGRAPH CO. FOR THE FIRESTONE TIRE & RUBBER CO. WITH STANDARD REPRODUCTION COLOR PLATES

Typical of the many lithographic jobs produced from Standard Reproduction color plates, the large, eye-catching, motion display piece, pictured above, was produced in 3 pieces each from a 42"x58" sheet. Made by projection copy dot final negatives in *one step*, these large size plates provide faithful, economical reproduction of the original full color art, assuring the complete satisfaction of the most demanding buyer.

Blow-Ups
NEGATIVE-POSITIVE
UP TO 48" x 80"

From camera to press, Standard Reproduction is geared to produce, quickly and economically, the finest in lithographic plates for any job requirement. Standard facilities are complete with the most modern equipment and skilled craftsmen — all topped with Standard's exceptionally fine reputation for service. Whatever your reproduction needs may be, you can be sure of *customer satisfaction, approval of your pressmen, better profit* when you bring your problem to Standard.

**Try Our Quality and Service On
Your Next Job --- You'll Like It!**

● COLOR PROCESS

Kodachrome, Oil Painting, Water Color, Pastel, Fake Color from Black and White

● PRESS PLATES

Composing Machine or Printing Frame, Deep Etch or Albumen

● CAMERA NEGATIVES OR POSITIVES

Continuous Tone or Halftone. Multiple Negatives or Positives

● BLOW UPS

Up to size 48"x80" for Displays, Posters, Banners (negative — positive)

PHONE
Jefferson 6787



STANDARD REPRODUCTION COMPANY

Complete Offset and Letterpress Plate Service

71 W. BOWERY ST.

AKRON 8, OHIO

FINEST EQUIPMENT — MASTER CRAFTSMEN — DEPENDABLE SERVICE

Progress Erecting \$2,000,000 Plant in Cincinnati Suburb

THE Progress Lithographing Co., which, since 1940, has been located in Reading, Ohio, a Cincinnati suburb, has announced construction of a modern \$2,000,000 windowless, completely air conditioned office and plant in Amberley Village, another Cincinnati suburb.

The new plant, now under construction on a 12-acre site at Section Road and the Pennsylvania Railroad, will contain 70,000 square feet of floor space, compared with 54,000 square feet in the present building. The new structure, which also will contain an employee cafeteria, is scheduled for completion early this summer. The general contractor is the J. & E. Warm Co. of Cincinnati.

President Charles H. Klein said the new plant was especially designed by the company's own engineering department to solve the problem of

humidity control, especially in the four-color printing of sheets up to 52 by 76".

During the last year, Progress has installed new presses and other equipment costing more than \$1,000,000, and President Klein said that considerable additional equipment will be purchased for installation in the new plant.

The company, which is one of the largest lithographic concerns in the mid-west, was established in 1903. Its output includes advertising material for many national firms, greeting cards, gift wrappers, children's books, box wraps and labels.

Other company officers are Edward H. Sundermann, Lucian Lazarus and Harry J. Bruder, vice presidents; Sidney E. Miller, secretary-treasurer, and A. C. Sides, superintendent.

Rainbow Changes Name

Effective December 1, the name of the Rainbow Lithographing Co., 4142 Airport Road, Cincinnati, was changed to the Nielsen Lithographing Co., it was announced by S. C. Nielsen, president-treasurer. Other company officers are F. W. R. Lotz and G. A. Nielsen, vice presidents, and O. T. Jenkins, secretary-general manager.

The firm is now completing a large one-story addition to its plant, which will be used as a humidity-controlled pressroom, thus permitting expansion of other departments. New equipment which has been purchased recently includes a 42 x 58" Miehle two-color press, a 60" Christiansen bronzer, a 22 x 34" Harris one-color press, and considerable cutting and finishing, material handling, and other equipment. The company prints labels, displays, folders, broadsides and other products for a wide range of local and national advertisers.

Plan Cincinnati Ptg. Week

An active program for Printing Week in January is being arranged in Cincinnati, by a committee headed by Lee Augustine, vice president, Printing Machinery Co.

To Offset River Lore

The Picture-Marine Publishing Co., Cincinnati, has been incorporated to publish books on rivers and river craft by the lithographic process. Benjamin F. Klein, company president, said the firm has closed contracts to publish several river books this year, the first being an atlas of the Ohio River, to include maps from the early river days to the present time. Mr. Klein's own book, the Ohio River Handbook and Picture Album, of 400 pages, has had press runs totaling 9,000 copies to date.

Teachers Visit U-S Plants

Some 25 teachers from the public and parochial schools of Cincinnati recently spent a day in the Cincinnati plant of The United States Printing & Lithograph Co. on Business-Industry-Education Day in that city. The event was one of a number of cooperative programs being conducted in cities throughout the United States under the general sponsorship of local Chambers of Commerce.

Following a brief orientation program covering the background, general operations and products manu-

factured, the teachers were divided into small groups and given a personally conducted tour of the plant. A noon luncheon was served in the employees' cafeteria, after which was held an informal question and answer session led by executives of the company on manufacturing, personnel and financial problems.

A similar program, also, was conducted in the St. Charles, Illinois, plant of U. S. P. & L.

Danish Volume Uses Cold Type

A 1,250 page volume "Greenland Memorandum" was produced by cold type and offset lithography in record time and at a huge saving over previous comparable production jobs, the Danish State Printing Dept. reports. For legal reasons the large book had to be produced in Copenhagen and delivered in Greenland in a limited time, and had to be set in the difficult Greenlandic language. Vari-Typers were employed with native typists from Greenland, and the complete job was produced by offset in five months, at a saving of \$7,000 over previous printing methods, according to Steen Hinrichsen of Copenhagen, graphic arts consultant.

Benj. Rosenthal Passes

Benjamin Rosenthal, 66, chairman of the board, U. S. Playing Card Co., died at his home in New York last month. A native of Pennsylvania, he became owner of the Russell Playing Card Co., Milltown, N. J., which later merged with the U. S. company in 1929.

Gratiot of Donnelley's Dies

Lynn A. Gratiot, 54, salesman for R. R. Donnelley & Sons Co., Chicago, died Nov. 10, at Presbyterian Hospital, that city, where he had been confined by illness for some time. Mr. Gratiot was a former vice president of a St. Louis printing firm, Woodward & Tiernan.

Canadian Firms Add Presses

P. R. Montminy, Chicoutimi, Quebec, recently added a Harris 17 x 22" offset press. A similar press was installed at the Toronto, Ontario, plant of Regent Press.



QUEENSBORO BRIDGE

Queensboro Bridge is a fine example of Ernest Roth's style. Mr. Roth is one of the original members of the American Society of Etchers. He is represented in the leading museums of this country as well as in the Uffizi Gallery in Florence.

Mohawk's Artemis Text and Cover

gain in prestige with each passing year. A handsome deckle edge adds distinction . . . an attractive felt finish offers an unusual but pressworthy printing surface . . . white and six soft colors provide a paper for every taste. "Follow the Mohawk Trail."



Mohawk Paper Mills

Cites Selling Force of Point of Sale Displays

IF advertising agencies would work more closely with the Point-of-Purchase Advertising Institute, a better job of selling merchandise would result, in the opinion of Carl V. Haecker, display manager, R.C. A-Victor Div., Radio Corp. of America, Camden, N. J.

Addressing a luncheon meeting of the Chicago Federated Advertising Club, Nov. 15, Mr. Haecker declared that closer cooperation with the Institute would "sell more goods to more people." Over 500 advertising agency executives and lithographers specializing in production of point of sale displays crowded the Morrison Hotel's Terrace Casino to hear Mr. Haecker, who is recognized as an authority on use of this medium.

Developing his topic, "A Capsule For Successful Selling," Mr. Haecker said selling has four highly essential ingredients: Aggressive sales

planning; aggressive advertising; aggressive window display; and aggressive point of sale display. In getting merchandise from producer to consumer, he maintained that the last three feet, where the product, the customer and the money, are together at the same time, is the most important point in the distribution channel. Effective point of sale display, he declared, is what clinches the sale.

The two basic principles of distribution, Mr. Haecker pointed out, are: bringing the merchandise to the customer, and bringing the customer to the merchandise. Too often, he regretted, people consider advertising in all media just good entertainment. They buy, he asserted, only when intelligently and honestly informed on what the merchandise will do for them. Advertising, he said, must stand for something. The advertiser must stick to it and pound

away until people really believe it. And, to do a selling job it must bring people to the point of sale.

Point of purchase displays, he continued, must be filled with color, movement, life, and be seasonable. They must attract customers at the time the merchandise is wanted. And they must be in good taste.

Market research is highly important, he emphasized, but he observed, humorously, that there may be some truth in the common criticism that "If all the research people in advertising were laid end to end, they would still point in all directions."

"When advertisers insist," he said, "that the creators of their displays do a better factual job, they will do a better job of building sales." Cooperation with the Point of Purchase Advertising Institute, he concluded, can be of assistance.

A large exhibit of recent novel point of purchase display pieces was assembled by the Chicago club in the foyer of the Terrace Casino for the event. A partial list of names of producers noted in this exhibit included the following:

Edwards & Deutsch Lithographing Co., U. S. Printing & Lithographing Co., Consolidated Litho, Meyercord Co., Colorgraphic, Inc., W. L. Stensgaard & Associates, Display Corp., Zipprodt, Inc., Carter & Galentin, Inc., Magill-Weinsheimer Co., McCandlish Lithograph Corp., Oberly & Newell, Ketterlinus Lithographic Mfg. Co., Palmer Associates, Kling Displays, Continental Litho Corp., Snyder & Black, Kindred, MacLean & Co., and Chicago Show Printing Co.

Arrangements for the meeting were completed with the help of J. Kingsley Gould, executive director, POPAI, and members of the local committee included Herbert Zipprodt of Zipprodt, Inc., lithographic brokers and designers; Paul Godell, Arvey Corp., mounters and finishers; and Don Ozmun, Chicago Cardboard Co. Harold Roberts vice president of the Goodkind, Joyce & Morgan agency, was master of ceremonies.

Headquarters of the POPAI are at 16 E. 43 St., New York 17, N. Y.

Wetzel to Address Craftsmen

Arthur A. Wetzel, head of Wetzel Bros., Milwaukee printers and lithographers, was scheduled as guest speaker at the Dec. 19 meeting of the Chicago Club of Printing House Craftsmen. Discussing "The Craftsman's Stake in Management," Mr. Wetzel, according to advance announcement, was expected to take his audience through a modern printing plant to see "what makes management tick."

Mr. Wetzel is vice president of Printing Industry of America and was formerly at the head of P.I.A.'s work on business controls, for which he has done much research in various phases of management.

Another feature of the Chicago Club's December program was to be a showing of the new film, produced for Monsen-Chicago, Inc., trade composition plant. Entitled, "The Origin of Printing Types," the color film portrays the history and development of type faces and offers facts about type design, a phase of the sub-

ject on which research was started in 1940. Cooperation in the film's production was given by several members of the Chicago Society of Typographic Arts.

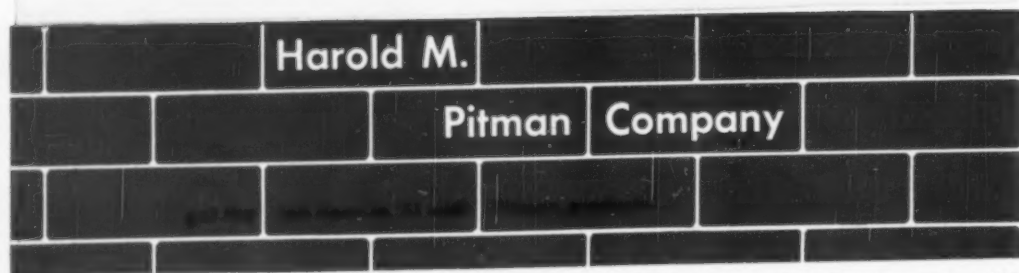
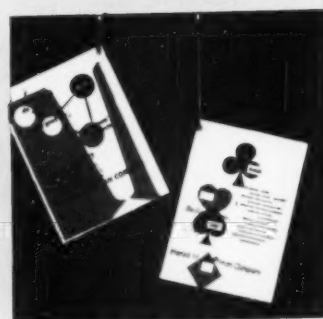
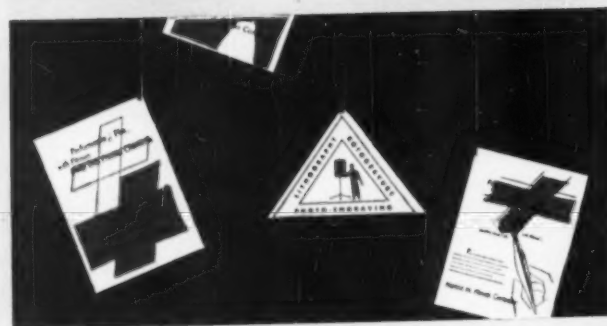
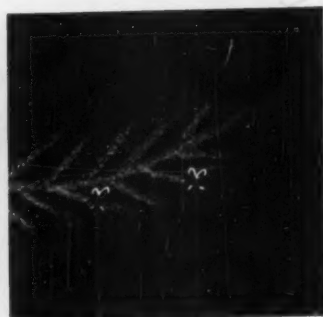
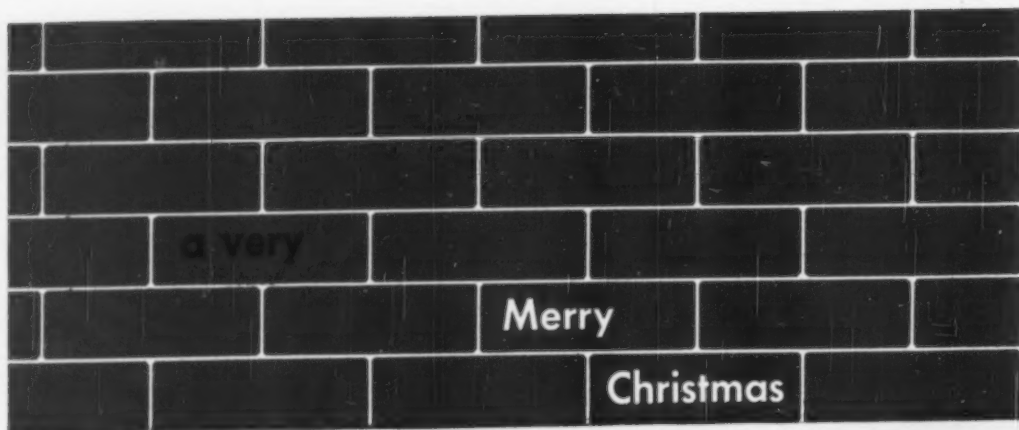
Milwaukee Firms Exhibit

Reproduction work of 51 Milwaukee firms, which was awarded certificates of merit in the second annual graphic arts exhibition, was on display through October at the Milwaukee Art Institute. The exhibition was sponsored by the Graphic Arts Guild of Milwaukee, and was planned to show the best work of the city's graphic arts industries.

E. F. Schmidt, president of the E. F. Schmidt Co., heads the guild.

Ewens Heads Milprint

Roland N. Ewens, formerly executive vice president, was named president and treasurer of Milprint, Inc., Milwaukee, last month. He succeeds William Heller, who became chairman of the board. Arthur Snapper, secretary, was named executive vice president.



Announce Chicago Awards

The 18th annual exhibition of advertising art, staged by the Art Directors Club of Chicago at the Chicago Art Institute, Nov. 7 to 21, presented 258 pieces which judges deemed to be the best advertising art produced in the Middlewest in the year ending Sept. 15, 1950. Medal awards were given to 15 pieces and merit awards to 25 others.

In the direct mail classification 25 examples were hung, one of which, a piece for "Capper's Farmer", won a medal award. Design was by Douglas Smith, art director of the Buchen Co., advertising agency, and Gene Sharp was the artist who executed the design. Name of the producing lithographer was not announced.

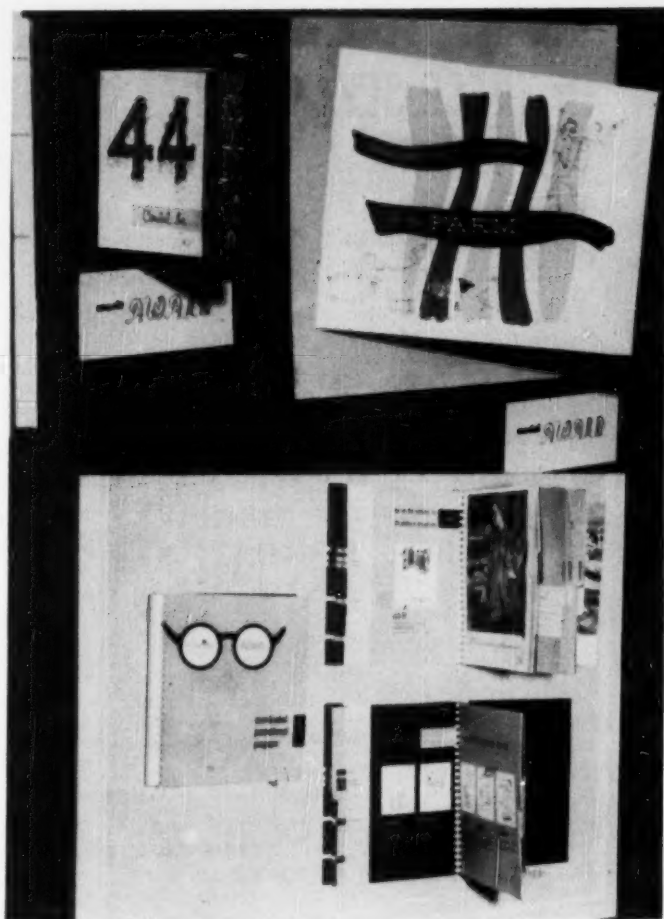
A merit award was given an Abbott Laboratories piece, produced by Poole Bros. Inc., Chicago. Dan E. Smith, art director, designed the piece and Paul Samuelson was the artist. Both these awards were conferred in a classification covering "design of complete advertisement or unit."

Walter Howe, art director, R. R. Donnelley & Sons Co., who is president of the Art Directors Club, had general charge of the Art Institute show.

"44" (top, left)—Merit award won by artist Gene Sharpe, produced by Tempo, Inc., for Abbott Laboratories.

"Farm" (top, right)—Medal award, produced for "Capper's Farmer".

Lower display shows merit award winner, in display and point-of-sale classification, produced by Poole Bros. for Abbott Laboratories.



Ill. Assn. Executive Dies

Andrew J. Farr, associate secretary of the Graphic Arts Association of Illinois, died unexpectedly Nov. 7 at his office, 105 W. Monroe St., Chicago. Mr. Farr, who was 58 years old, had been associated with the printing business for 35 years. He is survived by his widow, Inga.

Wilson Jones Sales Up

Wilson Jones Co., Chicago manufacturers of loose leaf books, ledgers and business forms, reported net sales of \$11,850,298 for the year ending Aug. 31, 1950. This was an increase of 13 percent over the previous year. Net income of \$374,091

equalled \$1.27 a share, compared to 98 cents in the preceding twelve months. Part of the increase, stockholders were informed by Benjamin Kulp, chairman, and M. W. Borders, president, was due to acquisition, early in 1950, of two companies, Cook & Cobb, and the Josephson Mfg. Co.

Walter J. Gunthorp Dies

Walter J. Gunthorp, president of Gunthorp-Warren Printing Co., Chicago combination plant, died Nov. 26 at Wesley Memorial Hospital, that city. Mr. Gunthorp, who was 77 years old, had been living at Van Nuys, Calif., for some time.

He was recognized in the graphic arts field as the world's first Monotype operator. He is survived by two sons and a daughter.

Ill. Firms Add Presses

Several Illinois firms recently added offset presses and other equipment. The Strathmore Co., Aurora, put in a Harris 21 x 28" press. Collins, Miller & Hutchings, Inc., Chicago, added the same model press and a Seybold 40" cutter; John Dickenson Schneider, Chicago, installed a Harris 22 x 34" press; and National Office Supply Co., Waukegan, added the same model press.

FOR PRINTERS AND LITHOGRAPHERS IN THESE SEVENTEEN EASTERN STATES...

a better roller and faster service!

BINGHAM BROTHERS COMPANY, oldest name in rollers . . . and U. S. RUBBER COMPANY, oldest rubber manufacturer . . . invite every lithographer in these states to use the new Star-Royal line of Rollers.

Judged by results alone, you'll find the Star-Royal Rollers improve quality in reproduction. Judged comparatively over a time period, Star-Royal Rollers emphasize economy, dependability and superior performance. Obviously a dollars and cents advantage in your plant, their characteristics are the result of many years of painstaking research, rigid specifications, careful testing . . . all based on first hand knowledge of the needs and requirements of Lithographers. In addition . . .

CRESCENT OIL ROLLERS—For all inking positions.

DAMPENER ROLLER BASES—Covered with Litho Flannel, Domestic or Imported Molletons, Aquatex, Velveteen or Moleskin.

MACHINE SEWED COVERS—For Dampener Rollers in all the above materials.

LITHO FLANNEL OR MOLLETON—Sold by the yard or by the roll.

LEATHER AND CRESCENT OIL HAND ROLLERS . . . SEAMLESS MUSLIN COVERS . . . END CORD, FLY CORD, NYLON AND LINEN THREAD FOR HAND SEWING.

One good Roller on hand is worth three on the way. Binghamize your presses without further delay. Offices and branches in nine eastern cities enable us to bring your plant better roller service . . . with better rollers.



Good Rollers Create Good Impressions

BINGHAM BROTHERS COMPANY

New York
406 Pearl Street

Philadelphia
1315 Race Street

Baltimore
131 Colvin Street

Rochester
980 Hudson Avenue

Newark
Lister Avenue

South Hadley Falls, Mass.
4 Central Avenue
(Sales Branch)

Garwood, N. J.
648 South Avenue

New Haven
49 May Street
(Sales Branch)

Cambridge, Mass.
23 Harvard Street

MAINE

NEW HAMPSHIRE

VERMONT

MASSACHUSETTS

RHODE ISLAND

CONNECTICUT

NEW YORK

NEW JERSEY

PENNSYLVANIA

DELAWARE

MARYLAND

VIRGINIA

WEST VIRGINIA

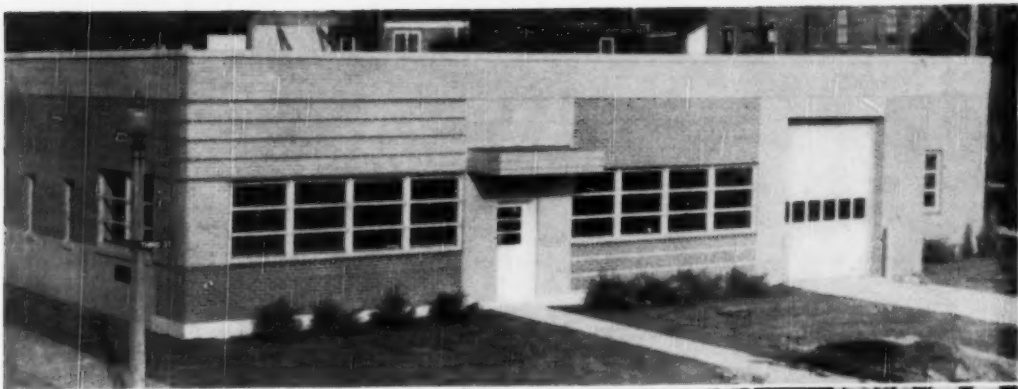
NORTH CAROLINA

SOUTH CAROLINA

GEORGIA

FLORIDA

and THE DISTRICT
OF COLUMBIA



View of the new Western Litho Plate plant on South Third St., St. Louis. The new building comprises 8,000 square feet of floor space and houses eight plate graining machines in addition to other modern platemaking equipment.

Right: E. E. Fickenwirth and Mrs. Fickenwirth at the celebration marking the 25th anniversary of Western Litho Plate and removal of the business to its new modern plant on South Third St., St. Louis. Mrs. Fickenwirth has been active in the business for the past 15 years.

Western Litho Plate in New Plant

Marking completion of 25 years in business, Western Litho Plate & Supply Co., St. Louis, moved last month to its new plant and office building at 1927 South Third St., St. Louis. Since 1936, the company plant was located at 1019 Souldard St., St. Louis, up until the most recent move. The combined 25th anniversary celebration and formal occupancy of the new plant was marked by a house-warming reception held in the new offices of the firm. Many representatives of the litho industry attended from the mid-west area. E. E. Fickenwirth, president and founder of the company, assisted by Mrs. Fickenwirth, directed the festivities.

Western Litho Plate was founded by Mr. Fickenwirth in 1925 in a small building at 2nd and Olive Streets, St. Louis with one graining machine. During the ensuing five years, two more machines were added and the business moved to 1207 Rutger St. In 1936, the company built its own plant at 1019 Souldard St. which it has just given up for the



new 8,000 square foot layout. The firm also has a branch plant at 792 Windsor Street, Atlanta, Ga. At present, they are operating eight graining machines in the St. Louis plant and four at Atlanta. In 1947, the business was incorporated and stock given to a number of employees with long service records.

Assn. Elects: Holds Party

The Associated Printers & Lithographers of St. Louis were to hold their annual election December 5. Six members were to be elected to the board of directors to serve a period of three years.

The Association's annual Christmas party was planned for December 14 at the DeSoto Hotel.

Issue Christmas Edition

The Christmas edition of "Printed Words", external publication of Von Hoffmann Press, St. Louis, was to be issued during December. Covers were offset in four colors using the Bourges process.

Announce EBCo. Deliveries

The Printing Machinery Div., Electric Boat Co., Groton, Conn., has announced recent installations of EBCo. offset presses, including three reorders. Second installations were made by Webb & Bocorselski-Norris Peters Inc., Washington, D. C.; Wetzel Printing, Inc., of New Orleans, La., and H. G. Roebuck & Son of Baltimore, Md.

Initial installations were made at Krug Litho Art Co., Inc., Kansas City, Mo.; Hennage Lithographing Inc., Washington, D. C.; and M/F Defense Printing Plant, U. S. Army, Ogden, Utah.

British Litho Team Coming

The British graphic arts industries are sending a group of printers and lithographers to the U. S. in January to study lithographic methods.

St. Louis Co. Adds Two-Color

Hart Printing Co., St. Louis, recently installed a Harris 35 x 45" two-color offset press.

**Two Important Members of the
Fitchburg Family of Fine Papers**

**HILLCOURT
OFFSET**

is a beautiful clean, brilliant white sheet unsurpassed in every attribute of a good offset paper. Hillcourt Offset is recommended for the particular job that demands the very highest quality reproduction.

**ZENITH
OFFSET**

Gives a remarkably full combination of fine reproduction qualities and trouble-free performance at a low price. Choose it with confidence for the average production job where every fraction of a penny counts.

*Write directly to the mill for samples and prices
of both these fine offset papers.*



*Consult us on your paper problems. A call will
bring a mill man, promptly and without obligation.*



HILLCOURT
OFFSET

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HILLCREST
OFFSET

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ZENITH
OFFSET

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HILLCOURT
ENGLISH FINISH

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HILLCREST
ENGLISH FINISH

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ZENITH
ENGLISH FINISH

•
HILLCOURT
BOND

•
HILLCOURT
BIBLE

•
HILLCOURT
GREETING CARD

•
FITCHBURG
CONVERTING PAPERS

•
FITCHBURG
SPECIALTY PAPERS

Fitchburg Paper Company FOUNDED IN 1861

MILLS AND MAIN OFFICE: FITCHBURG, MASS. N. Y. OFFICE: 250 PARK AVE., N. Y. 17

Honor

James Gray Employees

Miss Margaret Weiss (center), and Nicholas Ciro (right) became members last month in the James Gray Inc., Quarter Century Club, in New York. Gold watches and a dinner celebration marked the 25th year of service for these two James Gray employees.

Miss Weiss has served the organization as head of the proof-reading department, and Mr. Ciro as head of the multigraphing department.

At a dinner given for them at the Hotel Lexington, Mr. Edward N. Mayer, Jr. (left) president of the company, presented Miss Weiss and Mr. Ciro with



the gold mementos of their service.

These presentations are the fifth and sixth of such gifts given under the tradition established by James Hamilton Gray, founder of the firm, lithographers, lettercraftsmen and printers since 1919.

S. & V. Marks 60th Year

The Sinclair and Valentine Co., New York manufacturers of printing inks, held banquets Nov. 29 in 33 cities throughout the United States, five cities in Canada and one in Mexico to celebrate the sixtieth anniversary of its founding. The company's main office, factory and laboratories are in New York, and other plants are located in 32 cities. Subsidiary company plants are located in Canada and Mexico.

The company was formed in 1890 by Francis MacDonald Sinclair and Theodore S. Valentine. From a modest beginning in a one room factory in lower New York City, it has become a large industrial organization, and the largest independent printing ink concern in the world. In addition to manufacturing and distributing inks for all printing processes, and chemicals and supplies for the lithographic industry, to every Graphic Arts center throughout the world, the company also manufactures basic raw materials such as dry and flushed colors, varnishes, synthetic resins, compounds, etc. for use in its end products and for marketing.

Mrs. Francis MacD. Sinclair, widow of the founder was hostess to all of the banquets. She was present at the New York affair which was held in the McAlpin Hotel. Anthony J. Math, president, was toastmaster. Invocation was delivered by Dr. A. Edwin Keigwin, and speakers included R. R. Heywood, chair-

man of the board, A. J. Mahnen, vice president and H. H. Desmond, treasurer. Joe Downing was master of ceremonies and the entertainment featured a "Gay Nineties" revue.

Tarling Joins Bingham Bros.

Arthur J. Tarling joined the sales department of Bingham Brothers Co., roller manufacturers, Nov. 1, the company announced last month. He came to Bingham Brothers from the R. S. Williams Co., printing ink makers, and prior to that he was with Sinclair & Valentine Co. He has been in the graphic arts trades for 17 years. In his new position, Mr. Tarling will be located in the New York area.

Samuel Schuman Passes

Samuel Schuman, 80, retired vice president of Oberly & Newell Lithographing Corp., New York, died November 29 at a New York hospital following an illness of several months. A native of New York, he joined the lithographing firm as a bookkeeper, and retired as vice president in 1932. Survivors are his son, William, composer and president of the Julliard School of Music, New York, a daughter, Mrs. Andrea Israel, and four grandchildren.

Photo Tech Group Meets

"Choosing a Process Camera", a 30 minute audio-visual produced by the Lithographic Technical Foundation, is to be a feature of the January 3 meeting of the New York Sec-

tion, Technical Div., Photographic Society of America. The script was written by Herbert P. Paschel, graphic arts consultant, who wrote a series of articles under the same title for *Modern Lithography* several years ago. Also Charles Coles, De-Jur-Amsco, will present a "Study of Cold Cathode Enlarger Illuminant" at the meeting. It will be held at the Willkie Memorial Building, 20 W. 40 St.

Booklet Shows NAPcolor Results

A comparison of four-color process reproduction by conventional methods and by the NAPcolor method is shown by The National Process Co. in an 8-page fold-in insert in the November issue of *The Advertiser's Digest*, a magazine which the company distributes monthly to approximately 2500 advertising people in the New York metropolitan area.

The NAPcolor process was developed by The National Process Company as a means of reducing art and plate costs in four-color reproduction, and this insert is a demonstration of results.

An interesting comparison is made of two illustrations from a recent booklet "Wear-Ever New Method Cooking Instruction Book" which was reproduced by regular four-color process. The insert features one illustration in regular process and one in NAPcolor, with the comment that the cost of reproducing the NAPcolor was 30 per cent less.

A copy of the November issue of *The Advertiser's Digest* may be obtained from The National Process Company, 75 Varick Street, New York 13.

W. P. & L. Adds Big Two-Color

A Harris 50 x 72" two-color offset press was added last month to the facilities at Poughkeepsie, N. Y., of the Western Printing & Lithographing Co.

American Adds Four-Color

American Offset Corp., New York, recently installed a Harris 50 x 72" four-color offset press to its facilities at 406 W. 31 St.



At Consolidated Ground-Breaking

Gathered for the recent ground-breaking ceremonies for Consolidated Lithographing Corporation's new \$2,500,000 factory in Carle Place, Long Island, N. Y. are left to right: Sidney S. Levine, vice president in charge of production; James L. Murphy, secretary-treasurer; Henry A. Voice, (in rear) first vice president; Walter J. Ash, vice president and sales manager; Harry Matthews, (in rear) Brown & Matthews, engineers; Ralph D. Cole, president; F. Arthur

Bickel, (in rear) Brown & Matthews; Mrs. J. A. Voice, (in rear) widow of the founder; Sidney P. Voice, executive vice president; and P. Schuyler Van Bloem, Brown & Matthews. The planning for the factory took almost two years. The new building will incorporate modern flow-of-work arrangement plus complete air conditioning and humidity control and other features that are said will make this one of the most efficient lithography plants.

Awards Stimulate Litho Promotion

Lithographers in various parts of the country are conducting sales promotion drives in connection with the distribution of the Rules Booklet for the industry's initial Awards Competition, according to reports coming in to the Lithographers National Association, sponsor of the event.

The competition, to be held early in 1951, will cover lithographic work produced in 1950. A total of 90 awards will be made in 18 classifications, covering virtually every form of lithographed material from greeting cards to outdoor posters. In addition to the awards for the best examples of work in each classification, there will be gold, silver and bronze awards for the three examples of offset-lithography adjudged best-of-all produced in 1950, regardless of classification. Closing date for entries is December 31, 1950.

The Annual Lithographic Awards Competition is part of an industry-wide informative campaign started

this year to better acquaint printing users with the merits of offset-lithography.

Rules booklets and entry blanks giving complete information on the competition may be obtained from any member of the LNA, or from the association's headquarters, 420 Lexington Avenue, New York 17, N.Y.

N. Y. Companies Add Presses

Several firms in New York City installed Harris offset presses last month, the Harris-Seybold Co., Cleveland, announced. These include Kem Plastic Playing Cards, Inc., a 22 x 34"; Kenitone Corp., a 21 x 28"; and Western Printing Co., a 42 x 58" two-color.

Colortype Adds Four-Color

A four-color Harris 42 x 58" offset press was added last month by American Colortype Co., Clifton, N. J.

YLA Studies Fluorescence

Fluorescent colors, a topic of wide current interest in the graphic arts, will be the subject of the January 10 meeting of the Young Lithographers Association of New York. Dan Terra, president of Lawter Chemicals, Inc., Chicago, will speak, and will exhibit printed material using these new pigments. Lawter Chemicals, one of the firms doing the development work in the field, recently participated in the production of the first offset promotion piece which utilized high speed bronzing methods for applying fluorescence. The job was run by I. S. Berlin Press, Chicago, for Birds Eye foods.

Mr. Terra will report on production problems of this and other more recent work in the offset field. The dinner meeting will be held in the New York Advertising Club.

At the YLA December 6 meeting, the current outlook for paper and for other lithographic supplies was discussed by Harold H. Holden, vice president in charge of sales, Oxford Paper Co., and Kenneth W. Martin, vice president, Harold M. Pitman Co.

Offset TV Guide Booms

TV Guide, weekly newsstand magazine in the New York area produced by offset lithography, with a current circulation of 275,000, now ranks third in that area among weekly magazines. Only *Life*, and the *Saturday Evening Post*, have higher circulation in the metropolitan area, the Guide reports. It was launched two and one-half years ago, and is produced by offset by Meehan-Tooker Co., New York. It runs 32 pages in black and one color.

Fluorescent Colors in Decals

Decals using fluorescent colors for greater brilliance have been introduced by Palm, Fechteler & Co., New York. Five colors are used, and their fluorescence is said to last six months if not exposed to sunlight.

Lease Space in Empire State

Commercial Decal, Inc., Mount Vernon, N. Y. recently leased office space on the 44th floor of the Empire State Building, New York.



Wishing all of
our friends and customers
a Very Merry Christmas
and
a Happy New Year



WESTERN LITHO PLATE & SUPPLY CO.

1927 SOUTH THIRD STREET

St. Louis 4, Mo.

" Our 25th Anniversary "

WE HAVE MOVED TO OUR NEW LOCATION



1927 SOUTH THIRD STREET

*and wish to thank our many friends and customers
for their continued patronage*

WESTERN LITHO PLATE & SUPPLY CO.

**GRAINERS TO THE TRADE FOR TWENTY-FIVE YEARS
ALL SIZES OF NEW PLATES IN STOCK**

St. Louis 4, Mo.

**BRANCH PLANT
792 WINDSOR STREET • ATLANTA, GEORGIA**

We cronack plates upon request

Pacific Press Head Sees Bi-Metal Plates as Offset Boon

OFFSET lithography promises to forge even further ahead of rotogravure because of the new, long-life bimetallic plates, the Los Angeles Craftsmen's Club was told at its November meeting by Eugene Baron, head of Pacific Press Inc., one of the largest graphic arts plants on the West Coast.

Mr. Baron was one of five prominent men in the industry to participate in a debate entitled, "Letterpress . . . Is It Becoming Extinct?" The other speakers were C. E. (Chet) Endicott of Miehle Printing Press & Mfg. Co.; Perry Long, vice president, Bryan-Brendenberg Engraving Co.; Gordon T. Matson, owner, Modern Typesetting Co., and Angelo J. Tortarola, press instructor, Los Angeles Trade Technical Junior College.

The big cost in printing, Mr. Baron said, is "get ready time." This means plate cost, no matter what process is used, and makeready. In offset and roto there is no makeready. Offset plates are expensive, but when spread out over a large run their unit cost becomes less of a factor. However, Pacific Press often allocates exceptionally long runs to its roto presses. On short runs, and where absolutely top quality reproduction is vital, the work goes to letterpress, he said.

The speaker said that his firm follows the logical policy of using the best process for each particular job.

After expressing the opinion that the new plates will permit offset to encroach on rotogravure, he said that the impending appearance of small-sized rotary letterpress machines will take business from offset, particularly in the smaller newspaper field where offset is being used.

Summing up, Mr. Baron said that at Pacific Press any job on which duplication of image is paramount goes to offset. Exceptionally long-run jobs go to rotogravure, and on short runs where top quality is essential, letterpress gets the call. But, he added, each process attracts new business which the others wouldn't,

with the result that more people buy printing because of what the process offers that is not otherwise available.

Offset will never supplant letterpress, as it was once thought it would, for production of big national magazines, Mr. Long told the group. Only *Collier's* is not a letterpress job, and it is produced by rotogravure.

Mr. Long predicted that rotary letterpress printing will be common within a few years. This with the combination of cheap photoengraved plates produced by such scanning devices as the Fairchild will bring high speed production and lavish illustration to newspaper and other plants which cannot afford them now.

Color separation negatives also will be made by scanning, such as is now being done by Time-Life, so that good separations will be available at a fraction of today's cost, he predicted.

There are two "Fifty Best Books of the Year." One class is the 50 best letterpress, the other the 50 best offset jobs. There is no indication they will compete in the near future, he said.

Mr. Matson, reviewing his observations of the Graphic Arts Exposition, gave it as his conclusion that while photo-typesetting is now available, it is so expensive for the small plant that the hot-metal machines will be here for a long time to come.

Mr. Tortarola said his students worry about the future of these processes because of statements that offset will retire letterpress to the background. He said he tells the students that anyone who learns to be a good pressman can, with added training, take over an offset press, because he knows inks, papers, impression requirements and many details about what makes iron and steel put impressions on paper.

He recommended that plant owners devote more attention to the training of apprentices, despite the quickened tempo of today's competition which too often prevents foremen and supervisors from bothering

about the younger fellows. Good schools can teach printing, but in the modern shop speed and production mean everything and there is too little time for learning.

S. F. Craftsmen Nominate

The San Francisco Craftsmen's Club has nominated the following slate for the annual election, planned for December: president, Peter D. Nielson, Moore Business Forms; 1st vice-president, Herman Schunter, W. P. Fuller & Co.; 2nd vice-president, Louis Hinz, James H. Barry & Co.; and secretary-treasurer, Ed Kielberg, Moore Business Forms, selected to succeed himself.

Members of the nominating committee are: Tom Hislop, Portal Press; Milt Colton, Davis-Colton Paper Co.; and Harry Simshauser, Pacific Press.

Portland Grants 10¢ Rise

An increase of 10¢ per hour, effective Nov. 1, 1950, with an additional 2½¢ increase one year later, was agreed upon by Portland, Ore. lithographers and the Amalgamated Lithographers of America last month. Employers also agreed to issue two checks in payment of wages under a pension plan. The new contract runs from Nov. 1, 1950 to Oct. 31, 1952.

Plan Oakland Sales Course

A sales course for salesmen of printing and lithography has been proposed by the Associated Printing Industries of Oakland, Calif. If enough members are interested in providing training for their men, it is expected that the class will be started immediately after Jan. 1.

Seattle Man Passes

William H. Medaris, 73, owner of Security Printing & Lithograph Co., Seattle, recently died at his home following a long illness. A native of Denver, he moved to Seattle 45 years ago.

S.F. Co. Adds Press

Lewis Lithograph, Inc., San Francisco, recently added a Harris 22 x 34" offset press.

Prominent Users of Strathmore Letterhead Papers: No. 91 of a Series



The main office of the Philadelphia Saving Fund Society in its 36-story building at Twelfth and Market Streets; seven branches are at other locations in the city.



QUALITY...the foundation of a sound business reputation

Of all the details, large and small, upon which a company founds its reputation, nothing establishes a more immediate, a more vivid impression than the letterhead on which it addresses its customers and prospects. It is because of this that leading companies specify Strathmore for their letterheads.

The Philadelphia Saving Fund Society is one of these leaders. America's first and oldest savings bank, it was established in Philadelphia in 1816, and stands today as the largest mutual savings bank in number of depositors and the second largest in total deposits. Such organizations know that they must convey quality and integrity in everything they do, so naturally they select Strathmore papers to represent them to the public.

Look at your firm's letterhead: Does it present a picture of your company that establishes a *quality* reputation, that by its very look and feel attracts attention to your message? Appraise the design—is it modern, fresh-looking? Should it be re-styled to convey the picture of your present-day outlook? Consult your supplier today. Have him submit samples of your letterhead on Strathmore. See for yourself what a quality paper can do to express quality for your firm.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond, Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

STRATHMORE

MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:



TIME



NEWSWEEK



BUSINESS WEEK



PRINTERS' INK



ADVERTISING AGE



SALES MANAGEMENT



PURCHASING

Weymouth IPI Vice President



Fred A. Weymouth has been appointed a divisional vice president of International Printing Ink Division, Interchemical Corp., New York. Mr. Weymouth has been with the company in the Chicago factory and research laboratories since 1937. He became director of research in the product development laboratories there, and in 1943 was appointed assistant factory manager. In 1946 he became factory manager.

Drive to Reduce Waste

The Moore Business Forms, Inc., plant at Niagara Falls, N.Y., recently completed a three-month waste paper waste reduction campaign in which some 1,500 production and office employees participated.

Francis R. Webster, plant waste control foreman, said the aim of the drive was a reduction of 15 per cent of total paper used. Paper is the plant's main raw material with consumption running about 3,500,000 pounds monthly.

Richard J. O'Brien, plant manager, said that in addition to a normal economy reason for the drive, there is an acute shortage today of paper of all kinds. A new five-month contest was launched immediately.

Brown, Bigelow Hold Conference

Brown and Bigelow, specialty advertising firm with headquarters in St. Paul, Minn., held a four-day sales conference November 27-30 for approximately 1,000 top salesmen, branch managers, division heads, business and marketing experts and nationally famous guests.

This conference marked the

twenty-fifth anniversary of Charles A. Ward, Brown and Bigelow's president and general sales manager. At the time of the last similar meeting, the War Advertising Conference, in 1943, the company's sales barely topped 12 million dollars. In 1949, this figure totalled more than \$36,000,000. This year's estimates predict a volume in the neighborhood of \$40,000,000. The sales force has grown at the same time from approximately 300 in 1943 to more than 1,100 today.

Guests attending the conference included, Harold Lloyd, Jack Dempsey, Connie Mack, Jack Lacy, Norman Rockwell and others.

Safran Promotes Color

"Move Over—More Color" is the title of a 9 x 12" full color folder just mailed by Safran Printing Co., Detroit, announcing the addition of two new offset presses during recent months. The inside of the folder shows the two presses in full color—a Harris 42 x 58" four-color, and a Harris 42 x 58" two-color. Other information in the folder tells of the company's other services and uses the slogan "Department Store of Printing."

Training Accepted as Experience

Printing Institute, Philadelphia has been advised by the Government Printing Office that experience rules for its offset printing course graduates have been waived by the Civil Service Commission and that credit for training received at the school will be accepted in lieu of experience.

Huber Press Expands

Huber Press, San Jose, Calif., recently announced expansion of its printing and lithographing business to include making of envelopes for jobbers. This expansion will result in the addition of more than \$100,000 in machinery. Present production is 1,500,000 envelopes a week.

H-S Moves L. A. Offices

Los Angeles offices of the Harris-Seybold Co. were moved the first of the month to 3156 Wilshire Blvd.

C. Walker Jones Passes




C. Walker Jones, 76, president of the C. Walker Jones Co., Philadelphia, died Nov. 25 of a heart ailment, following a week's illness. He had suffered a heart attack at the Graphic Arts Exposition in Chicago in September. With Howard Colehower he had founded the firm 14 years ago for the manufacture of dampening roller coverings and other materials. The company also distributes Moreland rollers in the New York area. Mr. Jones also was head of Jones Products, Inc., Warsaw, Ind., and was prominent for many years in the textile field. He was a life-long resident of Philadelphia.

Phila. Union Asks Increase

An increase of \$10 across the board was asked by the Philadelphia local, Amalgamated Lithographers of America, as negotiations opened there last month for a new contract to begin Jan. 1. The union also asked for a week's additional vacation after one year's employment (present contract provides for two weeks); and two additional holidays on Good Friday and election day. Six paid holidays are now in effect. The union proposed a one year contract.

Zabel Supervisor Dies

Steven Coppola, 39, in charge of the camera and art department of Zabel Brothers Co., Philadelphia lithographing firm, died Nov. 18 of a heart ailment. He had been ill for several months. He had been with the company 12 years, and was a member of the Litho Club of Philadelphia. Surviving are his widow and two sons, 6 and 8.



Follow your fast, smooth route
from negative to press plate
...via

Mallinckrodt



You get plenty of
mileage... no time-
wasting detours... with
these smooth-running
Mallinckrodt team-
mates. Try them next
time and see how
much smoother they
make the trip from
negative to plate!

ALBUMEN EGG SCALES

Solubility tested and controlled according
to recommendations of the Lithographic
Technical Foundation.

Flakes don't clump together in
cheesecloth.

Dissolves quickly, completely...
practically no insoluble jelly or hard-
ened egg white. No offensive odor or
messy yolk.

AMMONIUM DICHROMATE

Uniform, free-flowing, non-caking crystals
... easy to handle and weigh. No fine,
dusty particles.

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Atlanta Craftsmen Climax Show

Atlanta Craftsmen (above) gathered for their recent October meeting at the Southern District headquarters of Harris-Seybold Company. The dinner meeting in the service department climaxed a two-day open house and new machinery show attended by over 300 printers and lithographers from the Southeast.

Some, who had not been able to attend the Chicago Exposition came from Tennessee, the Carolinas, Florida and even from Baton Rouge, Louisiana to visit the show sponsored by Joe McConnaughey, Harris-Seybold's Southern District manager.

IPI Moves Executive Offices

The executive offices, purchasing, accounting and promotion departments of International Printing Ink moved into their new quarters in the Fawcett Building, 67 West 44 St., New York 18, N. Y., Nov. 17. This completed plans announced earlier this year to consolidate all the major executive offices and staff functions of Interchemical Corporation in one building.

The eastern district and New York sales and service branch of IPI will remain at 636 Eleventh Avenue, New York.

Seek Safety Poster Subjects

G. Stuart Mansfield, safety director, Western Printing & Lithographing Co., Poughkeepsie, N. Y., and general chairman of the National Safety Council's printing and publishing section, has appealed to the graphic arts industry for ideas suitable for use on posters to be issued by the section during 1951. Photographs, or technically accurate sketches, depicting printing plant hazards are wanted, along with captions fully explaining the subject, he said. Plant artists, he suggested, might be stimulated by a competition with modest prizes for the best poster idea

submitted. These should then be forwarded to Kent Francis, staff representative, printing & publishing section, National Safety Council, 425 N. Michigan Ave., Chicago 11, Ill., before Jan. 6, 1951.

Form Okla. State Assn.

The Printing Industry of Oklahoma, Inc., was organized last month by printers and lithographers of that state meeting at the YWCA in Ok-

lahoma City. The meeting was presided over by Bernie Semtner, president of the Printing Industry of Oklahoma City. The temporary address of the new state organization is 325 N. W. 4th St., Oklahoma City.

Start New Okla. Plant

Construction was begun last month on a new 25 x 140' building for Norick Brothers, Oklahoma City. The new building is to house offices and production facilities of the company while the present building will be used as a warehouse. A web offset rubber plate press is to be added to production equipment, said to be the first such press in the state.

Okla. Plant Guttled By Fire

Fire gutted the plant of Superior Printing Co., Oklahoma City, last month. Heavy damage was reported to the firm's letterpress and offset facilities and supplies.

A Correction

In the report of the panel discussion of the convention of the National Assn. of Photo-Lithographers, page 95, Nov. *ML*, Harold C. Dethlefsen was associated with the wrong company name. Mr. Dethlefsen is president of Process Litho Arts, Inc., Chicago trade platemaking firm.

Different Hookup Aids Fluctuating Arcs

FLUCTUATION of voltage on the electric power line at LTF's laboratory in Chicago was causing an annoying problem. The intensity of the arc lamps varied constantly especially when large motors in the neighborhood were cut on or off. It was a serious headache for both the photographer and platemaker.

After LTF discussed the problem with Chicago power company officials, it was revealed that most power companies having both power and light lines maintain the voltage in the light line to closer tolerances than they do in the power line. Also, since arc lamps (including motor driven) are a comparatively light load the Chicago power company

had no objection to LTF switching its arc lamps from the power line to the light line. When this was done, most of the laboratory's trouble due to fluctuating line voltage practically vanished.

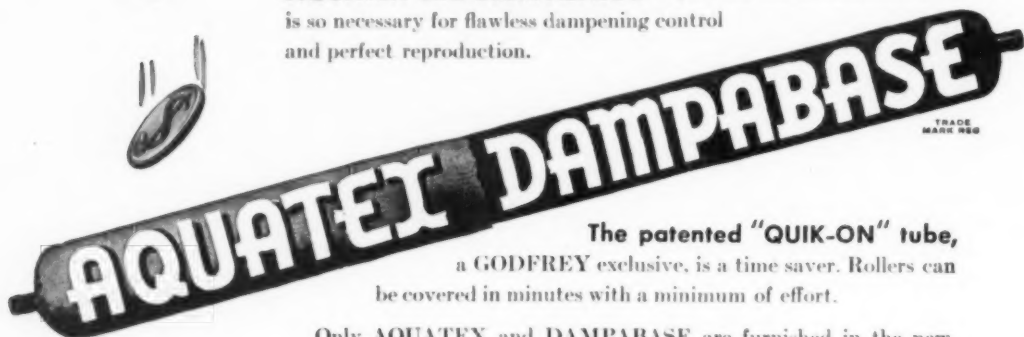
The Lithographic Technical Foundation suggests that doing the same thing in your plant may save you a good deal of production time and expense and improve your work. Although official opinion was that a similar change-over in other large cities, would probably be O.K., LTF warns to be sure to get the approval of your local power company before you do it in your plant. —From "Research Progress," *Lithographic Technical Foundation*.



BUT—It's slipping between your fingers

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LITHO CLUB NEWS

Dayton Elects Carpenter

Robert Carpenter, Carpenter Printing Co., Springfield, Ohio, was elected president of the Dayton Litho Club at its annual meeting and election, Nov. 6 at Suttmiller's Restaurant. He succeeds J. R. Houdeshell, Standard Register Co., to the office. The first vice president is Elliott McClelland, Litho Graphic Service, West Carrollton, Ohio; second vice president Armand DeBard, Standard Register Co.; and secretary-treasurer Edward L. Bode, same company. Twenty members attended the meeting.

Two new members were announced: Dale Reid of Shaw & Marchant, and Frederick Davidson, Otterbein Press.

The club planned to hold its annual Christmas party on December 11 at Suttmiller's with Jerry Burtanger and A. Gordon Ruiter, Jr. in charge.

Committees appointed include: Roger Houdeshell, program; O. G. Fricke, Jr., membership; Mike Duplinski, attendance; Ken Brockaway, publicity; and William Stittgen, solicitations.

Detroit Club Elects Kelly

Edward Kelly, Safran Printing Co., was elected president of the Detroit Litho Club at its annual election November 9, held at Carl's Chop House. He succeeds Lawrence Tanke, Process Lithograph Co. Other officers are: vice president, John Murphy, Garrick Photo Supply; secretary, Erwin Stoetzer, Welker Lithograph Co.; and treasurer, Kenneth Burt, National Rubber & Litho Plate.

Eighty-eight persons attended the meeting which featured a color-matching contest with prizes. The event was conducted by Walter Surgeon, Sigmund Ullman Div., Sun Chemical Corp. His company also gave a preliminary cocktail party for members and guests of the Litho Club.

New members admitted to the club

Appointed NALC Secretary



Joseph Winterburg, who for seven years has been secretary of the Litho Club of Philadelphia, has been appointed secretary of the National Assn. of Litho Clubs. It was announced by Edward W. Harnish, president of the NALC. Mr. Winterburg succeeds William O'Holleran, The Meyercoed Co., Chicago, who is resigning because of added responsibilities with his firm. Mr. Winterburg is general manager of Philips & Jacobs, Philadelphia industrial chemical and supply firm, and has been active in litho club work for many years. In addition to the duties of secretary, he will also edit the **NALC Image**, periodical news bulletin issued by the association. In announcing the appointment, Mr. Harnish gave credit to Anthony Capello of Philadelphia, NALC first vice president who made arrangements with Mr. Winterburg.

Plans are now going forward for the NALC annual convention, which will be held in Hotel Cleveland, Cleveland, Ohio, May 11 and 12.

are Ted Jarosik, Rotary Manifold Corp., who is president of the Detroit Craftsmen's Club; Ralph Ewald, Process Lithograph Co.; Ernest Gentile, All Metal Products; and J. A. Johnson, Harris-Seybold Co.

An estimated 60 club members and wives were to attend a dinner dance and entertainment at the Elmwood Hotel, Windsor, Ontario, November 30, club secretary Stoetzer reported.

At the club's next regular meeting, December 14, Harry A. Porter, vice president in charge of sales, Harris-Seybold Co., Cleveland, was to be the speaker.

LITHO CLUB GUIDE

BALTIMORE

J. T. Keating, Secy.
Bingham Bros. Co.
125 Colvin St., Baltimore 2, Md.
Meets 3rd Monday, Park Plaza

BOSTON

Edw. Harnish, Secy.
109 Mill St., Lexington, Mass.

CHICAGO

Wm. D. Morgan, Secy.
Chicago Lithographing Institute
1800 S. Prairie Ave., Chicago 16
Meets 4th Thursday, Congress Hotel.

CINCINNATI

Richard Fischer, Secy.-Treas.
Cincinnati Lithographing Co.,
38 W. McKen Ave.
Meets 2nd Tuesday.

CLEVELAND

Sol D'Allesandra, Secy.
Horn & Harris, Inc.
2729 Prospect Ave., Cleveland
Meetings announced locally.

CONNECTICUT VALLEY

Robert Ervin, Secy.
Hubbard, Inc.
1108 Main St., Bridgeport, Conn.
Meets 1st Friday, March, May, Sept., Nov., and sometimes other months, City Club, Hartford.

DALLAS

Walter H. Tow, Pres.
Century Printing Co.
Meets 1st Monday of Month

DAYTON

Edward Bode, Secy.
504 Marjorie Ave.
Dayton 3, Ohio
Meets 1st Monday.

DETROIT

Erwin Stoetzer, Secy.
Welker Letter Service
66 E. Forest, Detroit 1, Mich.
Meets 2nd Thurs. at Carl's Chop House.

MILWAUKEE

Ernest S. Blash, Secy.
2551 N. 7th Lane
Milwaukee 6, Wis.
Meets 4th Tuesday at the Miller Inn.

NEW YORK

Hammond Sullivan, Secy.
1065 Lorraine Ave.
Union, N. J.
Meets 4th Wednesday, Building Trade Club

OMAHA

Walter Graham, Secy.
Modern Litho Co.

ONTARIO

Norman H. Hurst, Secy.
R. G. McLean, Ltd.
26 Lombard St., Toronto, Ont.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
Meets 4th Monday, Poor Richard Club.

ROCHESTER

Carl Bigger, Secy.
Rochester Offset Plate Corp.
89 Allen St., Rochester.
Meets 2nd Tues., Sheraton

ST. LOUIS

Fred Francis, Secy.
Comfort Ptg. Co., 200 S. 7th St.
Open meetings in Feb., April, June and Aug.

TWIN CITY

Robert Gatten, Secy.
Lund Press, Inc.
700 S. 4th St., Minneapolis 15
Meets last Thursday of month

WASHINGTON

Fred J. Diegelmann, Secy.
PO Box 952, Benj. Franklin Sta.
Washington, D. C.
Meets 4th Tuesday, Burlington.

NAT'L ASS'N. OF LITHO CLUBS

Edward Harnish, Pres.
109 Mill St., Lexington, Mass.

Information on the formation of clubs available from Mr. Harnish.

Chicago Hears Makarius

The Chicago Litho Club reported an attendance of 60 at the November 30 meeting in the Congress Hotel, which had been postponed from Thanksgiving Day. Guest speaker was Theodore Makarius, of Pope & Gray, Inc., New York ink manufacturers, whose current series of articles now running in *Modern Lithography* was referred to when he was presented to the audience.

Introducing his discussion of "Press Room Problems," Mr. Makarius outlined "ideal" operating conditions and contrasted these with a list of what often actually happens.

President Carl Erickson announced appointment of Don Richie, partner in the Rightmire-Berg trade platemaking shop, as treasurer pro tem to fill the post which Dave Swift had been obliged to resign when he entered into business in Detroit. Resignation of Wm. O'Holleran as entertainment chairman and editor of the Club bulletin, "Hi-Lites," was also accepted and James

J. Spevacek of Western Electric Co. printing dept., was assigned as editor of the bulletin.

Four new members were welcomed into the Club: Harry H. Rogers of the chemical company bearing his name; A. E. Loveland, of Rutherford Machinery Co. Div., Sun Chemical Corp.; and Paul A. Nelson and Philip Furiano of Offset Press, Oak Park, Ill.

The Chicago Club's Christmas party will be held Dec. 21 it was announced, with the regular "Charley Rahn Grab Bag" as one feature of the special entertainment program.

Balika Heads Cleveland

Andy Balika, Copytizer Lithograph Corp., recently was elected president of the Cleveland Litho Club for 1951, having served the past year as vice president of the club. Douglas Smith of Smith & Setron, retiring president, was elected chairman of the board of governors. The election was held in connection with a ladies' night dinner. Fred Hoelperl was

chairman. The club also was to hold its annual stag Christmas dinner Dec. 7 at the Towne Club. Installation of officers is scheduled for the January meeting.

EBCo Men at Baltimore

Peter Rice and Thomas Burns of the Printing Machinery Div., Electric Boat Co., discussed the EBCo offset press, and also presented a motion picture on submarine warfare, as features of the November 20 meeting of the Litho Club of Baltimore, Park Plaza Hotel. Another feature of the program was an informal "coffee talk" by Donald Thompson, president of Arthur Thompson Co., and president of the Graphic Arts Assn. of Baltimore, who discussed the type of specialty lithography produced by his firm.

The club planned its annual ladies night and Christmas Party for December 16 at the Lord Baltimore Hotel. L. Brent Frey, B. & O. Railroad, Printing Dept., is chairman of the entertainment committee.

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BALTIMORE, MD. The Barton, Dues & Koch Paper Co.
BANDON, ME. Brown & White Paper Company
BAYTON RIDGE, LA. Louisiana Paper Company, Ltd.
BIRMINGHAM, ALA. Sloan Paper Company
BOISE, IDAHO Zellerbach Paper Company
BOSTON, MASS. Stairs & Bennett Company
BUFFALO, N. Y. The Alling & Cory Company
CHAMPAIGN, ILL. Concord Paper Company
CHARLOTTE, N. C. Caskie Paper Company, Inc.
CHARLOTTE, N. C. Virginia Paper Company, Inc.
CHATTANOOGA, TENN. Southern Paper Company
CHICAGO, ILL. Chicago Paper Company
CHICAGO, ILL. McInish Paper Company
CINCINNATI, OHIO The Diem & Wing Paper Co.
CLEVELAND, OHIO The Pittsford Paper Company
COLUMBUS, OHIO The Alling & Cory Company
COLUMBUS, OHIO The Cincinnati Card & Paper Co.
CONCORD, N. H. C. M. Rice Paper Company
DALLAS, TEXAS Olmsted-Kirk Company
DAYTON, OHIO Hull Paper Company
DENVER, COLO. Carpenter Paper Co.
DES MOINES, IOWA Western Newspaper Union
DETROIT, MICH. News-House Paper Company
DE RIGGS, IOWA News-House Paper Company
EUGENE, ORE. Zellerbach Paper Company
FARGO, N. D. The John Leslie Paper Company
FORT WORTH, TEXAS Olmsted-Kirk Company
FRESNO, CAL. Zellerbach Paper Company
GRAND RAPIDS, MICH. Olmsted-Kirk Paper Company
GREAT FALLS, MONT. The John Leslie Paper Company
HARRISBURG, PA. The Alling & Cory Company
HARTFORD, CONN. Henry Lindemeyer & Sons
HOUSTON, TEXAS Stairs & Bennett Company
INDIANAPOLIS, IND. E. S. Bosworth Company
JACKSON, MISS. Concord Paper Company
JACKSONVILLE, FLA. Townsend Paper Company
KANSAS CITY, MO. Virginia Paper Company, Inc.
KNOXVILLE, TENN. Northwestern Paper Company
LANSING, MICH. Southern Paper Company
LITTLE ROCK, ARK. The Weisinger Paper Company
LONG BEACH, CAL. Western Newspaper Union
LOS ANGELES, CAL. Arkansas Paper Company
LOUISVILLE, KY. Zellerbach Paper Company
LYNCHBURG, VA. Zellerbach Paper Company
MEMPHIS, TENN. Caskie Paper Company, Inc.
MILWAUKEE, WIS. Woodson & Butlerman, Inc.
MINNEAPOLIS, MINN. Nackle Paper Company
MOBILE, ILL. The John Leslie Paper Company
NASHVILLE, TENN. News-House Paper Company
NEWARK, N. J. Clements Paper Company
NEW HAVEN, CONN. Henry Lindemeyer & Sons
NEW ORLEANS, LA. Stairs & Bennett Company
ALCO Paper Company, Inc.
Henry Lindemeyer & Sons
Lithom Paper Company, Inc.
The Alling & Cory Company
J. E. Linde Paper Company
The Canfield Paper Company
Marquardt & Company, Inc.
Schlumber Paper Corporation
Zellerbach Paper Company
NEW YORK CITY
OKLAHOMA CITY, OKLA. Western Newspaper Union
OMAHA, NEB. Field Paper Company
PHILADELPHIA, PA. D. L. Ward Company
PHOENIX, ARIZ. The J. E. Linde Company
PITTSBURGH, PA. Scherkill Paper Company
PORTLAND, ME. Zellerbach Paper Company
PORTLAND, ORE. The Alling & Cory Company
RENO, NEV. C. M. Rice Paper Company
RICHMOND, VA. Zellerbach Paper Company
RICHMOND, N. Y. B. W. Wilson Paper Company
SACRAMENTO, CAL. Virginia Paper Company, Inc.
SEATTLE, WASH. The Alling & Cory Company
SEATTLE, WASH. Zellerbach Paper Company
SHEPHERD, LA. Beacon Paper Company
SIOUX FALLS, S. D. Tubey Fine Papers, Inc.
SPRINGFIELD, MASS. The John Leslie Paper Company
ST. LOUIS, MO. News-House Paper Company
ST. PAUL, MINN. Zellerbach Paper Company
SALT LAKE CITY, UTAH Zellerbach Paper Company
SAN ANTONIO, TEXAS Slater-Nien Paper Company, Inc.
SAN DIEGO, CAL. Zellerbach Paper Company
SAN FRANCISCO, CAL. Zellerbach Paper Company
SAN JOSE, CAL. Zellerbach Paper Company
SEATTLE, WASH. Zellerbach Paper Company
SHEPHERD, LA. Louisiana Paper Company, Ltd.
SIOUX FALLS, S. D. The John Leslie Paper Company
SPRINGFIELD, MASS. Zellerbach Paper Company
STURTON, CAL. The Paper House of New England
SYRACUSE, N. Y. Zellerbach Paper Company
TAMPA, FLA. The Alling & Cory Company
TOLUCA, CAL. The Concord Paper Company
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TULSA, OKLA. Tulsa Paper Company
WAUCH, TEXAS Olmsted-Kirk Company
WALLA WALLA, WASH. Zellerbach Paper Company
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YAKIMA, WASH. Zellerbach Paper Company

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Photograph by H. Williams

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Printing Papers

Capital Officers

Charles Cook (left), Haynes Lithograph Co., was installed as president of the Washington Litho Club Nov. 28 at the club's meeting at Hotel Burlington. He succeeds Albert Materazzi (center), of Aeronautical Chart Service. On the right is Robert E. Rossell, Engineer Research & Development Laboratories, who was elected vice president. In addition to the business session, the November meeting featured motion pictures sponsored by Eastern Air Lines. The club's



annual Christmas party and ladies' night was to be held December 8 at the Mayflower Hotel.

Lists Fotosetter Users

Fotosetter machines are now in operation in seven locations in the U. S., according to Harold B. Plaut of the Intertype Corp., who addressed the Litho Club of Philadelphia Nov. 27 at the Poor Richard Club. In addition to the original machine installed at the Government Printing Office several years ago, machines are also in use now at the following plants: Stecher-Traung Litho. Corp., Rochester; Moore Business Forms, Niagara Falls; Thomas B. Henry Co., Detroit; Murray Engraving Co., Chicago; Engineer Research & Development Laboratories, Ft. Belvoir, Va.; and Poole Bros. Co., Chicago. The Moore company has re-ordered two additional machines, Mr. Plaut reported.

He showed slides of the Fotosetter machine, explaining in detail how it operates. Close to 100 members and guests attended the meeting.

Two new members were announced: Benjamin J. Clerico, Rudisill Co., and James Ross, Paterson Parchment Paper Co.

No regular meetings is planned for December. A joint meeting in observance of Printing Week is planned for Jan. 15 at the Franklin Institute. The Institute and the Printing Industry of Philadelphia are sponsoring this meeting with the Litho Club, and the speaker will be announced locally.

The annual ladies night dinner dance will be held Jan. 27 at the Bellevue-Stratford Hotel, Pete Coia,

Zabel Bros. Co., is chairman, and committee members are James Killian, Glenn-Killian Color Co.; Anthony Capello, Jos. Hoover & Sons Co.; and Leslie Farrell, McCandlish Litho Corp.

The club's annual Quiz Night is planned for February.

Cincinnati Club Active

Members of the Cincinnati Litho Club, their wives and friends enjoyed an annual Christmas dance on Dec. 2 in the downtown American Legion Hall. Members of the arrangements committee were Clifford Hebbeler, Richard Fischer, Arthur Hunnemeyer, Edward Coffman, Harold Knippenberg and Russell G. Smith.

Wade Griswold, managing director of the Lithographic Technical Foundation, Chicago, discussed the LTF audio-visuals and the Sensitivity Guide at the last dinner meeting of the club in Hotel Sheraton-Gibson on Nov. 14. The talk proved so interesting and informative that further meetings on the subject are being planned, according to President Frank Petersen.

St. Louis Holds Party

The annual Christmas party of the St. Louis Litho Club was planned for December 9, with a program of entertainment and attendance prizes. Oscar Hallenberg, Hallenberg Press, was to be master of ceremonies.

The club held a business meeting on November 2 which was attended by 25 members.

Talks on Management

The important place of foremen, human relations, and other phases of management of a lithographic plant were discussed at the November 28 meeting of the Litho Club of New York. Charles W. LaBlanc, of the executive staff of the Research Institute of America, addressed the club as it met at the Building Trades Club, 2 Park Avenue. The whole subject of foremanship and human relations was brought into focus by Mr. LaBlanc.

For the past year he has been assisting in the training and educational committees of the Lithographic Technical Foundation, and the Printing Industry of America, and thus is acquainted with the supervision problems of the graphic arts industries.

The club announced two new members: Daniel A. Ford, Peter F. Mallon, Inc.; and Frank Capetta, Rainbow Offset Co. About 60 persons attended the meeting.

The club's Christmas stag party was to be held December 13 at the Building Trades Club, and the next regular meeting is to be Wednesday, Jan. 24. Ballots for nominations are being handled by mail, and new officers are to be installed at the January meeting.

Boston Has Double Feature

The trial shift from a Wednesday to a Monday night dinner-meeting schedule, was successfully held by the Boston Litho Club at its Monday, November 13, double feature night. Two speakers discussed different topics, with projected illustrations. The meeting was held at the Hotel Gardner.

The first speaker for the evening was Harold B. Plaut, Intertype Corporation, Brooklyn, N. Y. He talked on photo-typesetters and had lantern slides to illustrate his topic: "New Horizons for the Modern Lithographer."

The second speaker was Frederick W. Messner, of the Graphic Arts Division of the Eastman Kodak Co., Rochester, N. Y. His talk covered the latest techniques and production methods in color reproduction, using

Ektachrome, Ektacolor, and Ektachrome print film.

Edward W. Harnish, secretary of the Boston club, announced six new members, as follows: Michael DeAngelis, Jack Berman, and Albert G. Jamieson, all of Pierce Litho Corp.; Frank T. Gibson, Tudor Press; William F. Allen, Spaulding-Moss Company; and Lawrence F. Smith, Dennison Mfg. Co.

Announce NALC Committees

General chairman Herbert H. Johnson, of the National Association of Litho Clubs May Convention in

Cleveland, has announced his committee chairmen as follows: Finance, William C. Stone, Copi-tyer; educational, Andrew Balika, Copi-tyer; publicity, Milton E. Cornman, International Printing Ink; entertainment, Henry Prokupek, Central Lithograph; housing, Ralph Honeck, Capitol Printing Ink Co.; registration, Ray Carl, Sleight Metallic Ink Co.; transportation, Tom Bryant, Calvert and Hatch; information, Paul Ullmann, Steffan's Print Shop; banquet, Les Strom, Samuel Bingham's Son Mfg. Co.; luncheon, Douglas Smith, Smith and Setron;

badges, John Braun, Tri Arts; souvenirs, Fred Hoelperl, Photo Color; promotion, Herbert Leedy, Harris-Seybold; advertising production, Douglas Smith; ladies entertainment, Mrs. N. Clippinger, Mrs. Marcus Sommerschild, and Mrs. Roy Tyler whose husbands are with Union Paper Co., Forbes Printing Ink, and Harris-Seybold.

Harnish Joins Eureka



Edward W. Harnish, graphic arts consultant, and formerly an executive with Buck Printing Co., Boston, joined Eureka Specialty Printing Co., Scranton, Pa. last month. At Eureka he is in charge of the offset department. The company, a combination offset-letterpress plant, produces a diversified line of stamps, stickers, labels, greeting cards, and other products. Mr. Harnish is president of the National Assn. of Litho Clubs, and was president and secretary of the Boston Litho Club.

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Army Seeks Litho Men

Skilled lithographic craftsmen who are being inducted into the armed forces and who wish to make use of their experience while in the service will have a chance to do so as they did in World War II, according to a bulletin issued last month by the National Association of Photo-Lithographers, New York. The name of the man, army or navy serial number, military address and technical qualifications should be sent to the Office of Chief of Engineers, Department of the Army, or to the Navy Department, Washington, D. C. Sending this information does not guarantee that the men will be assigned to litho work, the NAPL bulletin points out.

Plan Boston Printing Week

William S. Law, New England Manager, International Printing Ink, Cambridge, Mass., general chairman of the 1951 Printing and Publishing Week of New England, announces plans are well under way for the events. Mr. Law is a Boston Litho Club member, and on the Club's Board of Governors.

Representing the Boston Litho Club, on the Policy Committee, are James Beldotte, past president of the club, and Jerry Ferragamo, vice president of the club.

The club expects to have an exhibit during that week.

Milton Bradley's 90th Year

Milton Bradley Co., Springfield, Mass., game manufacturers and lithographers, currently is observing its 90th anniversary year. The company, founded in 1860 by the man whose name it bears, was established when Mr. Bradley, broke, but the owner of a lithograph press, devised a parlor game. He lithographed a few copies, and took them to New York where he peddled them to retailers. The success of the venture launched his lithographed game business, which later grew into the field of educational materials.

Today, James J. Shea, who joined the firm in 1941, is president.

Form Pittsfield Firm

Slocum Lithograph Co., Inc., 10 Columbus Court, Pittsfield, Mass., was organized recently by Oliver E. Slocum, William Pomerantz and Samuel Seigel. Mr. Slocum was formerly supervisor of the graphic reproduction division of General Electric, Pittsfield. The company has small offset equipment and will produce commercial work and also dials and nameplates, the latter by silk screen. Later, metal lithographing equipment may be added.

Buys Athenaeum Press

Effective January 1, 1951, the John F. Cuneo Press, Chicago, will take over the Athenaeum Press of Cambridge, Mass., which for many years has printed text books. It has been sold by Ginn & Company. The

Press will continue to print books of Ginn & Company and may, in addition, do printing for other concerns.

Boston U. Adds Offset

Offset lithography methods are now included in the printing laboratory program at Boston University. A Vari-Typer, camera, small press, and other equipment are included.

Form N. Y. Offset Firm

Dunwell Photo Offset Co., 158 W. 27 St., New York, was organized recently.

Discuss Combination Selling

The problems and advantages which a salesman has in representing a combination letterpress-offset plant, were discussed at the Nov. 14 luncheon meeting of the Associated Printing Salesmen of the New York Employing Printers Assn. A four-man panel led the discussion. Members were Frederick Triggs, Triggs Color Printing Co.; Ernest Schmatolla, Publishers Printing; Frank Stockinger, Jr., Stockinger & Langbein Photo Litho Corp.; and Herbert V. Young, Kindred, MacLean & Co.



... AND A HAPPY HOLIDAY SEASON TO YOU

from

BRIDGEPORT ENGRAVERS SUPPLY CO.
BRIDGEPORT, CONNECTICUT

N. Y. Week Plans Complete

Printing Week in New York, Jan. 14-20, is to provide an opportunity for all branches of the graphic arts to meet in forum fashion for a program of interest and instruction to buyers and users of printing.

The traditional features of Printing Week in New York will be maintained. These include the wreath-laying ceremonies at the Ben Franklin statue in Printing House Square, and the various educational programs and events offered through the cooperation of city officials and mem-

bers of the Board of Education in conjunction with New York's printing teachers. Speakers on various aspects of printing and printing education will appear before regular meetings of business and advertising groups.

That part of the program designed to interest the printing buyers will be focused at the Hotel Biltmore during the first three days—January 15, 16 and 17.

At the Biltmore will be shown the 11th Exhibition of Printing, sponsored by the New York Employ-

ing Printers Assn., a display of the best in current work produced in all classifications of processes and methods in New York.

On Monday evening, January 15, the big printer-customer dinner will take place at the Biltmore. Also at the hotel during the first three days a number of round table discussions will be held on many phases of planning and producing printed material.

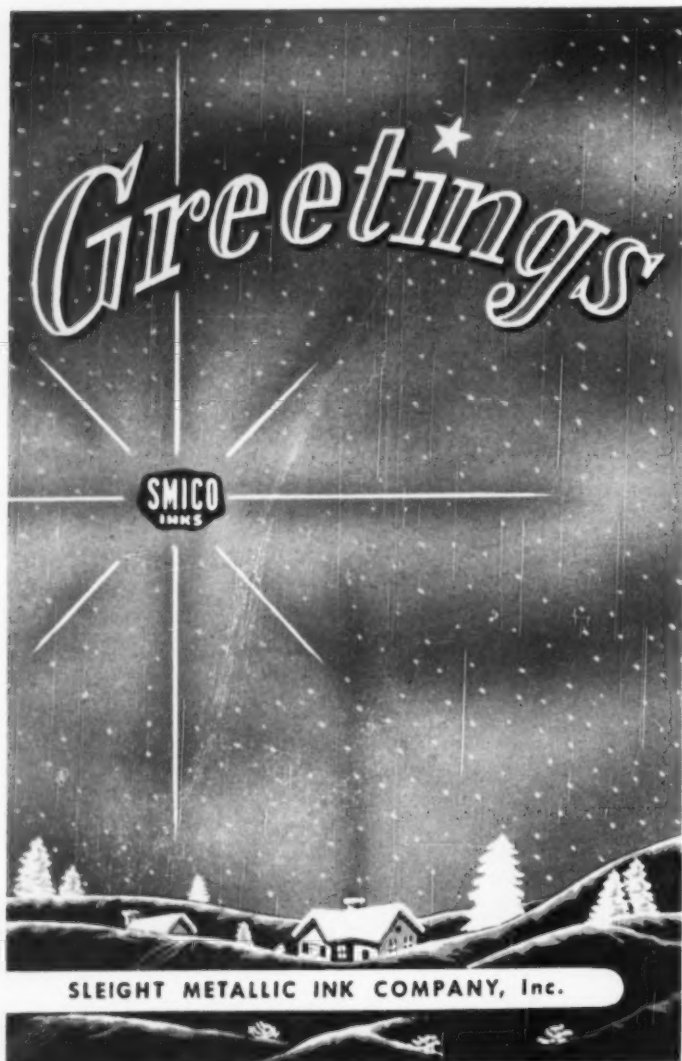
These programs will include: discussion of printed matter as a "dynamic force"; a "Share Your Knowledge" round table session on technical processes and procedures in planning, producing, and distributing printed materials; a meeting devoted to a detailed appraisal of the NYEPA exhibition conducted by the judges who determined the awards; and discussion sessions described as "dissections" of the problems involved in production of four major categories of printed material—a book, a periodical, direct mail and printed promotion, and a catalog. As the final event for these three days of open meetings, there will be a forum on current conditions in the graphic arts, taking up the problems encountered in respect to manpower, materials and equipment.

Leigh Concludes '50 Talks

A long schedule of addresses on "Ten Top Displays and How They Grew", was concluded for 1950, when Joe Leigh, chairman of the board of Einson-Freeman Co., Long Island City, N. Y., spoke before the advertising classes of the New York Advertising Club, Dec. 4. During the past year Mr. Leigh has given his talk and demonstration in 20 principal cities in the U. S. and Canada, mostly before advertising clubs.

Discuss Web Offset

Douglass E. Murray, sales manager of the Webendorfer Div., American Type Founders Co., addressed the Nov. 10 meeting of the Navigators, New York graphic arts group. He discussed the general aspects of web offset and where it fits into commercial production.



EQUIPMENT

SUPPLIES, SERVICES, BULLETINS

Aids For Layout Artists



American Type Founders has introduced these new specimens in the form of alphabet tracing cards which enable artists and layout men to use, as well as to visualize, the various faces. The specimens are boxed in sets covering 46 of the most popular faces. Each set consists of 84 cards, $10\frac{1}{2}'' \times 7\frac{1}{2}''$, and contains complete capital and lower case alphabets, including figures and punctuation points, for every size made from 12 to 72 point. Lower case alphabet lengths and characters per pica in normal composition are given for each face up to 36 point. Position on the body is clearly indicated in order to show how much shoulder can be counted on for line separation.

ATF Alphabet cards are printed on index bristol, with corners rounded for easy insertion under layout tissues without danger of tearing the work. Each set of 84 cards is enclosed in a hardwood, walnut-finish box which allows room for additional cards and will harmonize with standard office furniture. ATF Alphabets are sold as complete, boxed sets, and can be procured from American Type Founders, 200 Elmora Ave., Elizabeth B. N. J.

Details on Ektacolor Reproduction

Newest in the line of photomechanical technical publications offered by the Eastman Kodak Co. is the Kodak Graphic Arts Technical Information Bulletin, "Photomechanical Reproduction of Kodak Ektacolor Negatives." The booklet, which is available without charge from the Graphic

Arts Sales Division, Eastman Kodak Co., Rochester 4, New York, describes the possible methods of photomechanical reproduction from Kodak Ektacolor negatives. It discusses the making of continuous-tone separation positives, making the black printer by various techniques including the masked-mask method, reproductions from Kodak Dye Transfer Prints and from neutral-dyed separation paper prints, and also such subjects as how to improvise a contact printing lamp, direct halftone positives, making film register marks, color correction and color balance, and balance of gray scales.

The booklet is punched to fit the Kodak Photographic Notebook. It totals 16 pages and is printed in full color.

New Roto Proof Press

A new line of rotogravure proof presses is announced by Inta-Roto Machine Co., Richmond, Va. Electric motor driven, the new presses come in widths from four inches up. They are built with a new type of pressure adjustment and other innovations in operating features.

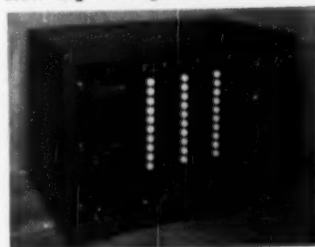
Built for the laboratory, and for foil, film and paper converters, they are designed for proving with gravure and aniline inks, and for testing inks, laminants and heatseal materials.

The company also announced the appointment of Albert H. Merz as president and Otto Rich as secretary-treasurer. Mr. Rich is also chief engineer.

Issues Booklet on Inks

A pocket size booklet "Helpful Hints on Inks for Pressmen" has just been issued by Gaetjens, Berger & Wirth, Inc., 35 York St., Brook-

New Light Integrator



An all-electronic light totalizer, named "Totalume", has been announced by the Precision Engraving Co., a division of the Universal Match Corp., St. Louis. The Totalume is said to be the product of two years research work by the parent company's graphic arts research director, Theo Hommel, and electronics engineer, Philip Gilbert.

Universal Match is a leading manufacturer of advertising book matches and the device was developed to improve plate quality in its photoengraving operation, said to be the largest in the St. Louis area.

Research men found that to insure uniform high negative quality for color process and halftone work, negative density should be controlled to a plus or minus .02, and they developed this device to meet this tolerance, the company says. The instrument measures exposures in light units instead of seconds. A simple push-button setting makes it possible for the cameraman to obtain predetermined results which can be duplicated at any time by different operators.

Test showings of the instrument were made at the Graphic Arts Exposition in Chicago, the photoengravers' convention in Atlantic City, and the lithographers' convention in Washington.

The Totalume will be nationally distributed through leading suppliers and camera manufacturers. Additional information may be obtained by writing the Precision Engraving Co., Equipment Division, Ferguson Station, St. Louis 21, Mo.

lyn 1, N. Y. Sections of the booklet deal with such subjects as ink troubles, factors affecting drying times, driers, and ink fountains. Copies are available from the company.

Cuts Register Marks



Designed to eliminate inaccurate cutting of register marks on positives and negatives, the Magni-Scriber (above) combines the magnifying glass, rule and scriber in one instrument. It cuts lines that are said to be clean, sharp and uniform, and which conform to the original photographic image. In using the Magni-Scriber, the worker positions the lines on the negative or positive by viewing through the magnifying lens, then aligns these lines with the needle-like knife beneath the magnifier, and applies slight pressure to the moveable blade.

The Magni-Scriber, weighs one pound, is made of brass, chrome and an aluminum-magnesium composition which is rust-proof. A rubber insulated base protects the work and prevents the instrument from slipping. It is manufactured by the Crane Rudolph Co., 1142 Beverly Hills Drive, Cincinnati 26, Ohio.

Book Offers Clip Art

"Art Archives," a book of reproduction proofs of over 500 old-time line drawings of events, places, and persons, has just been published by Art Archives Press, 45 East 17th Street, New York 3.

All art-work in the book is in the public domain, and may be reproduced without reservation. Buyers may cut desired subjects from the book and use them in paste-ups.

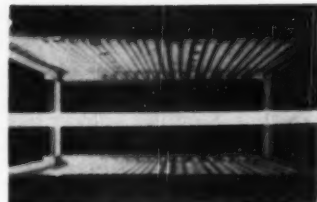
The drawings will reproduce as "line" copy.

Page size is 9 1/4" x 12 1/4", 64 pages and cover. It is priced at \$10 postpaid.

Data Book on Flexichrome

A new Kodak Color Data Book describing in detail the Kodak Flexichrome Process has just been issued. It provides complete working instructions for the process, together with details of special applications, and includes suggestions helpful to the beginner, and guidance for the advanced worker.

New Web Heater

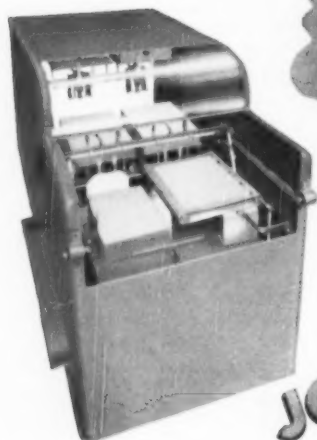


Dryer Electric Corp., 111 Bedford Avenue, Brooklyn, N. Y., has announced a new transverse heater for single- and multi-color web presses. In operation, this new transverse Unetron dryer offers instantaneous and completely uniform heat-coverage of webs running at high speeds without the use of ceramics, the manufacturer claims. The new heater facilitates the operation of the Unetron's automatic non-scorching device. The elimination of ceramic parts from the dryer will reduce cooling time to approximately a second and one half, it is claimed. The illustration shows the new heaters straddling the web. This arrangement subjects the web to heat from both sides.

Minneapolis Co. Adds Cutter

The Colwell Press, Minneapolis, recently added a Lawson 52" Electronic spacer cutter.

Every printer NEEDS the tireless bindery worker *Betsy...*



BETSY is the newest time and labor saving machine to be offered to the graphic arts field by the makers of the famous JCM Collating and Tipping Machine.

Betsy will gather all weights of paper from 4 1/2 pound carbon tissue to double thick cover stock, assembling up to six individual sheets of a maximum size 12" x 18" in any desired order at the rate of from 5,000 to 7,000 pick-ups per hour.

You need not worry about Betsy getting tired or sick. She works with mechanical accuracy at any speed which you may select within her range. All you need to do is to furnish her with stock to collate and Betsy does the rest.

Collation of any type of single sheet forms is Betsy's work... you'll want to see Betsy perform—discover how you too can profit by Betsy's operation in your plant.

We'll be glad to send complete information on Betsy.

JCM MACHINES manufactured and sold by
© 1950 J. Curry Mendes

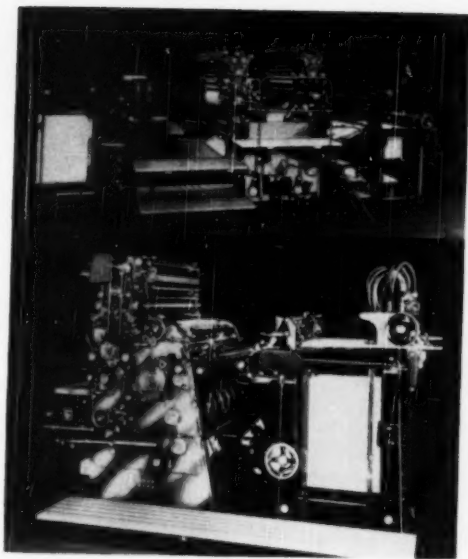
J. CURRY MENDES

CORPORATION
ORIGINATOR OF SEMI-AUTOMATIC COLLATING MACHINERY
104 BROOKLINE AVE. BOSTON 15, MASS.

Two of 14 Models of Mann Presses

Two of the line of 14 models of offset presses now being sold in the U. S. by American Type Founders are shown here. Top: The ATF-Mann 30 x 42" two-color sheet fed press. Lower: the ATF-Mann 22 x 34" sheet fed press. These presses, which had their first U. S. public demonstrations at the recent Chicago Graphic Arts Exposition, are manufactured by Geo. Mann & Co., Ltd., in Britain. Sizes run from 22 x 34" up to 42 x 65" in single-color models, and two-color models range in sheet size from 25 x 36" to 43 x 65". Perfecting models, printing both sides of a sheet simultaneously, also are offered.

This line of Mann presses supplies



ments the ATF Chief and Webendorfer lines of offset presses.

New Vinyl Paper Coating

Gates Engineering Co., New Castle, Del., manufacturers of industrial vinyls, has announced a GACO new, pure vinyl coating for paper, said to be the result of two years' research.

The GACO coating is said to be waterproof, and grease and acid resistant, and it is already being used on whiskey and cold cream labels. Sheet music, book covers and posters are other products where it is applicable.

The coating may be applied by either roller coat or spray. Early reports from finishers indicate that they encountered no difficulties in switching from lacquer to GACO. Further, the GACO solvent did not cause swelling of coating rollers, the company reports.

The first graphic arts finisher to use GACO coating was the Alexander Chasen Co., Philadelphia. After application with a standard Chambers roller-coater, the finished paper (liquor labels) was conveyed on an endless belt through 65° of

steam-heated oven at temperatures of 140° to 160° F—then over 20' of cooling canvas to be piled automatically. Drying time on the canvas was 42 seconds. Men handling the finished paper found that each sheet was dry and that there was no need to give the pile a vertical "bounce" to jar loose residual moisture, they reported.

Colors maintained original values, it was claimed, particularly reds and yellows which did not "heat up" nor "bleed." On a run of board-mounted menu posters, a single application of the vinyl finish achieved the same gloss and protection as two or more coats of other finishes, it was reported.

Comparative tests were made with velour stock for record album covers. Applied to a lacquered sheet, alcohol penetrated the finish and dissolved the ink, leaving milky colored blotches; acids in butter cut the lacquer and allowed the fat to seep through, resulting in discoloration; whiskey, hot coffee and tea cut through the lacquer and left stains. Citrus acids (orange and lemon juice) flaked off lacquer,

spoiling the printed area below. The sheet, finished with GACO Vinyl paper coating, showed no signs of discoloration under identical tests according to the manufacturer.

Vinyl treated rag paper showed a 15% greater bursting strength; tensile strength per 15mm was increased 11.14% (machine direction) and 1.2% (cross direction); tearing resistance was upped 13.5% (machine direction) and 20.7% (cross direction). Opacity of the coated sample was only 2% less than the uncoated. Oil penetration of the uncoated sheet set in within three hours, while there was no penetration of the treated sheets at the end of seventy-two hours.

Tests are now underway to determine the relative wet strengths of paper treated with the new GACO Vinyl—melamine papers and paraffin-treated cardboard stocks in everyday use as milk containers.

Its use on maps and charts is expected. Wet strength quality of sheets treated with GACO vinyl paper coating insures zero shrinkage, and resistance to abrasion, fold cracks and elimination of curl.

Abrasion resistance is high, and ASTM tests show that GACO vinyl paper coating resists abrasion eight to ten times longer than ordinary commercial lacquers. Further, it is claimed to be the only finish that does not decrease folding endurance.

Further data is available from—Gates Engineering Co., P. O. Box #1711, Wilmington, Del.

S & V Agent on IPI Plate

Sinclair & Valentine Co., New York, has been appointed as agent of International Printing Ink to issue licenses for the Tri-Metal litho plate under IPI's U. S. Patent 2,291,854. Licenses issued by IPI and its agents contain exactly the same terms, IPI announced.

The appointment came as a result of independent work done by S & V in the development of techniques and chemicals, under the name "Multi-Metal", for processing the plates.

Nekoosa Reports 10 Year Gain

Net sales of Nekoosa-Edwards Paper Co., Port Edwards, Wis., have risen from \$7,482,564 in 1940 through a peak of \$19,759,068 according to a ten-year management report titled "Since 1940 . . ." issued last month.

Progress of Nekoosa Edwards during the last ten years is described by charts and pictures in the 20 page report, with all major phases of the operation covered. "Our sales have

increased, requiring high mill operation," the booklet reports, explaining that because the company is fully integrated from control of woodlands through pulp mills to finished paper, the firm has been able to operate at a higher rate of capacity than the paper industry in general during the last decade.

W. Va. Paper Elects Jennings

Wiley Leroy Jennings, sales manager of the West Virginia Pulp and

Paper Co., New York, has been elected vice president and director, it was announced recently. Mr. Jennings succeeds Sidney M. Phelan, Jr., late senior vice president.

Offers Paper Evaluation

A paper evaluation and quality control service, including extensive laboratory testing, now is being offered to lithographers, printers, publish-



ers, advertisers, and other large users of paper by Donald Macaulay, Inc., Chappaqua, N. Y. Various grades of papers from one mill will be com-

pared as well as comparable grades from other mills. Continuing tests are run on various lots of paper and special service and tests are available. A subscription to the service on a monthly basis is available, as are also special tests.

Mr. Macaulay was with the S. D. Warren Co., Boston, for 15 years as trouble shooter and district sales manager, and was president of Donald Macaulay Papers, New York, for five years.

Baker to Replace Denham

Samuel G. Baker, general manager of the electrochemicals department, E. I. Du Pont de Nemours & Co., Wilmington, recently succeeded James S. Denham as general manager of the photo products department. Mr. Denham retired after thirty-five years of service with the company.

Mr. Baker began his company career in the explosives department while he attended college. After securing his degree, he returned to the company as a chemist, working at the Eastern Laboratory and the Repauno Works at Gibbstown, N. J. He became director of sales for the high explosives manufacturing division in 1937, and in 1943 he joined the electrochemicals department as director of electroplating. He was made assistant general manager of the department in 1945, and general manager in 1948.

*The place
to get your*
**ANSCO
FILM**

NATIONAL STEEL & COPPER PLATE COMPANY

700 S. Clinton St.
CHICAGO 7, ILL.

653 Tenth Avenue
NEW YORK 19, N. Y.

Suppliers of Copper, Zinc, Chemicals and Equipment to the
Graphic Arts for the past 49 years.

Amsterdam Enlarges Showrooms

Amsterdam Continental Types and Graphic Equipment, Inc., has moved to new and enlarged quarters at 268-276 Fourth Ave., New York. According to Karel van der Eynden, vice president and manager of New York headquarters, the move was made to provide special showroom space for new presses, cameras and other graphic equipment introduced to this country by Amsterdam Continental at the recent Chicago Graphic Arts Exposition.

In addition to offices and showrooms, the new quarters include a spare-parts stockroom for servicing machinery, and a shipping department.

Paper Co. Completes Program

A ten year, \$1,000,000 improvement program has been completed by American Writing Paper Co., Holyoke, Mass., the company announced last month. Unprofitable units and properties were sold, and other mills were improved and modernized. Six mills are now operated, with ten paper making machines, turning out Eagle-A papers and other papers.

Thomas H. Blodgett is president and chairman of the company; Peter Freedman, vice president and controller; Edward C. Reid, vice president in charge of manufacturing; John G. McNaught, vice president in charge of sales and advertising; and Charles L. Kirkpatrick, secretary and treasurer.

Robert Larkin Joins Ink Co.

Robert T. Larkin, plant superintendent of Jersey City Printing Co., Jersey City, N. J., large combination plant, last month joined the sales department of Empire Superfine Ink Co., New York, according to an announcement by Charles A. Perrone of Superfine. Mr. Larkin was with Jersey City for 23 years.

Offers New Check Paper

The Columbus Bank Note Co., Columbus, O., lithographers, has perfected a new registered, controlled safety paper for use by commercial and manufacturing companies, to

help prevent losses through the counterfeiting of checks. The paper is not obtainable on the open market, being available to users only as completed check forms.

Giegengack Resigns Office

A. E. Giegengack resigned the office of executive vice president of Lanston Monotype Machine Co., Philadelphia, effective December 1, but continues as a member of the

company's board. He formerly was public printer of the U. S., and is head of the firm which sponsored the Chicago Graphic Arts Exposition.

Joins Rand Avery-Gordon Taylor

Albert Koopman, formerly with Murray Printing Co., Wakefield, Mass., and president of the Boston Litho Club, recently joined the offset division of Rand Avery-Gordon Taylor, Inc., Boston.

**POINTING THE WAY
TO BETTER PRESSWORK**

GLAZCOTE
INK CONDITIONER

33
INK CONDITIONER

0-33
INK CONDITIONER

600
INK CONDITIONER

YOUR ink troubles vanish when you maintain your inks at printing peak with Central's famous ink conditioners—they improve printing qualities. GLAZCOTE, a protective ink conditioner, provides a tough, scratchproof finish that resists abrasion. Add it according to simple directions. Assure customer satisfaction with this low-cost, job-tested protection. A little does a lot!

For letterpress. With "33" presswork improves noticeably. Inks print with fresh sparkle and brilliancy. Colors pop right out from the paper. Halftones stay "sharp, clean and open."

Developed especially for litho and multi-lith. In all qualities, similar to "33" Ink Conditioners for normal inks. Saves time in wash-up. Ink flow is uniform. Fewer re-runs are necessary.

Imparts to light-bodied inks the same qualities provided by "33" Ink Conditioners for normal inks. Gives greater overall print quality. Unexcelled with glass inks.

100% Guarantee
8-lb. TRIAL ORDER:
If our Ink Conditioners fail to give complete satisfaction, return the unused portion at our expense!

Contains
HYPOPHOSPHITE

Central COMPOUNDING COMPANY
1718 North Damen Avenue, Chicago 47, Illinois

IN CANADA—THE CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, New York

FREE!
While the supply lasts, we will furnish without charge an 8-oz. glass graduate for measuring glass ink conditioners.

CENTRAL COMPOUNDING COMPANY
1718 N. Damen Ave., Chicago 47, Illinois

Gentlemen: Please send information on:

☐ GLAZCOTE ☐ "33" ☐ "0-33" ☐ "600"

Ship 8-lb. trial can for test:

☐ GLAZCOTE ☐ "33" ☐ "0-33" ☐ "600"

Name _____

Street Address _____

Town _____ State _____

Add Two Graining Machines

Two new Zarkin graining machines, specially built to handle the largest press plates, have been added to the facilities of the Detroit branch plant of the Lithographic Plate Graining Co. of America. This makes a total of seven grainers now operated by this recently-opened branch. The Detroit plant, called the Detroit Plate Graining and Supply Co., is located at 40-42 Selden Ave., and is managed by R. Jasse.

Announces Lawson Installations

Recent installations of Lawson cutters and other equipment were announced this month by David W. Schulkind, president of E. P. Lawson Co., New York. Lawson 39" cutters listed included Ozalid Div., Washington, D. C., and J & A Bindery, New York. Forty-six inch cutters went to C. E. Sheppard Co., Long Island City, N. Y., and Josten Mig Co., Owatonna, Minn. A 46" Electronic spacer cutter was installed

by Goldman Label Co., New Orleans; and Electronic 52" models were delivered to D. A. Galantiere & Co., Inc., Chicago; U. S. Weather Bureau, Washington; and Standard Bookbinding Corp., New York. A drill slotting machine was added by P. H. Glatfelder Co., Spring Grove, Pa.

CLEANING PLATES

(Continued from Page 39)

To determine this point we cut small press plates from the regrained 20 and 30 minute albumin and 40 and 50 minute deep etch plates. The 30 minute albumin and the 50 minute deep etch showed no traces of old work as explained above. The plates were coated, exposed and finished in the usual manner. We used a flat halftone screen for our negatives or positives. After the plates were finished, they were run in black ink on an LSN Harris Press.

We found no trace of ghosting or "old work" images in evidence on the sheets printed from albumin and deep etch plates which showed traces of "old work." This result was not anticipated. It would appear that "old work" images were the result of faulty cleaning methods rather than a graining failure.

Since the plate is cleaned before placing it in the graining machine, the method eliminates the use of the various strong alkali cleaning agents now being used rather generally. In place of these strong alkali solutions we suggest the use of an anti-oxidizing chemical, such as a weak solution of ammonium bichromate. The experimental work has not been completed on this so we can give no exact formula at this time.

We are publishing the result of our plate cleaning efforts in the hope that it may be of assistance to others who are confronted with the same problem. Unquestionably better machines for the scrubbing operation can be built. The use of wire brushes, such as stainless steel, may prove advantageous. Our problem was an immediate one. We had to use the machine that was available.★★

ELIMINATE curled stocks poor register...static troubles

DUE TO DRY AIR!

with the low cost
easily installed

Walton
**HUMIDIFICATION
SYSTEM**

**PROTECTS COSTLY
PAPER STOCKS — IMPROVES
PRINTING QUALITY**

Now, complete protection from dry air problems is available without costly compressors, troublesome drains and duct work. WALTON Humidifiers require only a simple electrical and water connection, use no floor space and can be installed quickly, without interrupting normal production. Find out now, how WALTON Humidifiers provide complete protection, economically, from dry air—the primary source of curled paper stocks, poor register and production-slowing static.

SEND FOR THIS HELPFUL BOOKLET! Explains the many cost-saving advantages of low-cost WALTON Humidifiers. USE COUPON BELOW!

WALTON LABORATORIES, INC.

IRVINGTON, NEW JERSEY

Please send complete data to

NAME

TITLE

COMPANY

STREET

CITY

ZONE

STATE

WL 12-50



Nebraska Firm Adds Press

A 21 x 28" Harris offset press was installed recently at the plant of McKelvie Publishing Co., Lincoln, Nebr.

PRODUCTION CLINIC

(Continued from Page 51)

years back, have the top grain or smooth side of the leather facing out. Without proper treatment the leather will absorb too much ink and it will be impossible to wash out this ink when changing from one color to another. It will also leave "hickies" or loose particles from the nap of the leather for an indefinite period, making printing impossible. Therefore, the leather covered rollers should be coated with one or more layers of shellac and each layer must be thoroughly dry before the next is applied. The rollers also may be inked with a light color such as yellow or white. When ink is used it should contain a high percentage of drier. About three ounces to the pound will be sufficient. The rollers should be placed into position and well inked. They should then be removed from the press and set aside with blocks of wood under the spindles, or placed in racks so that the rollers themselves are suspended in air. When dry they may be placed in the press and the settings either adjusted or checked if they have been set before inking.

This method of inking the rollers has been found more satisfactory than applying shellac by hand because when they are inked with the press in motion any unevenness in the roller surface is leveled off. When shellac is applied by hand the coating will follow the contour of the roller.

Ductor Rollers

The ink fountain or ductor roller requires particular care in setting because the socket adjustment varies on the different makes and types of presses. On some presses the ductor roller should be adjusted first to the distributor or top vibrating roller.

It is most important that the ductor be absolutely parallel to the vibrator. If the ductor sockets are not

held in place with springs this setting should not be too tight. The roller should make contact over its entire length. When spring tension is used it should be checked so as not to be in excess and yet sufficient to prevent bounce or chatter when delivering ink from the fountain.

On presses so designed that the entire ink fountain may be moved and adjusted to the ductor roller it should be done by loosening the lock screws and moving the fountain the entire length of the slotted hole in its base. Next, jog the press until the fountain roller moves to its ex-

treme fountain contact position or on the highest or lowest point of the cam, whichever the case may be. The ink fountain should then be moved to make contact between fountain roller and ductor.

On presses that have stationary fountains, the ductor adjustment is more critical because the sockets on the ductor must be adjusted so that the roller, in addition to being parallel to both fountain roller and distributing roller, makes sufficient contact with each one. Since, in this case, both fountain roller and distributor are in fixed positions they are



Midnight Cellar
Anonymous

Only Litholine Ortho is able to properly render this "Old Master" of the black cat in the coal cellar at midnight.

Only Litholine Ortho has that extra density, that ability to hold the most delicate highlight dots without sacrificing the shadow dots, the freedom from fog, the wide latitude.



LITHOLINE
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The GEVAERT COMPANY of AMERICA, Inc.

423 West 55th Street, New York 19, N. Y.

In Canada: Gevaert (Canada) Ltd., Toronto, Ont.



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● This famous Gilbert Lancaster Bond watermark identifies one of the largest-selling highest-quality bond papers in America. Its 100% new cotton fibre content assures your customers the utmost in beauty, durability and long life in business stationery, documents, deeds, policies and other forms. Specify Lancaster Bond through your Gilbert Lancaster Bond merchant, for better press performance and greater value to your customers.

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no doubt parallel to each other. However, the ductor roller must be checked to be sure that the circumference is identical over its entire length, or at least that both ends are alike. If one end is larger than the other the ductor cannot be set properly.★★

DRY OFFSET

(Continued from Page 36)

or stripped, so that only one exposure of the press plate is needed.

For many years, zinc was the most widely used metal for "dry" offset plates. More recently, copper and magnesium have gained considerable acceptance. Copper, particularly when electrically etched, produces some very superior work in fine line, such as for the intricate backgrounds of checks.

However, there are important considerations in the use of copper pertaining to both the temper and the grain. Normally, for photoengraving purposes, a copper designated as one-half hard is used. For "dry" offset work, about one-eighth hard seems to work best. The grain, which is quite pronounced in copper, must be in such direction that the plate will curve around the cylinder successfully without buckling or a tendency to distort.

Magnesium possesses the advantage of rapid etching, with clean bottoms in extensive open areas, obviating the necessity of routing. Unlike zinc and copper, however, it will not readily conform to the cylinder's surface and then return to its flat state for storage. It generally must be treated in a bender, under heat, before going to press, and must be stored in semi-cylindrical form after use on the press. Magnesium does appear to have the best stretch-resistant qualities.

Another problem in the preparation of "dry" offset plates is found when web presses designed especially for "dry" offset are used. Under those conditions, the plate must, as nearly as possible, cover the entire circumference of the cylinder, and the plate clamps must be as close as possible to each other in order to allow

a minimum gap between the ends. Therefore, the plate is crimped at each end. (The manufacturers generally refer to the equipment so used as a breaker.) Each end goes down under the clamps, as compared with the method used on sheet-fed presses, on which the straight edges of the plate, without bending or crimping, can be used.

Producers of "dry" offset plates generally need to have photocomposing equipment, as well as larger-than-average coaters, vacuum frames,

sinks, etching facilities, dusting cabinets and burning-in stoves. Rotary routers are sometimes necessary.

In some instances, again referring to the Bureau of Engraving and Printing in Washington, ovens rather than stoves are used for burning in. They appear to be a little slower, but they facilitate the handling of large thin plates as compared with attempting to burn them in over flame.

Proving, if required, is usually done by the printer. Proving, of

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course, can not be done by direct impression, as would be employed in proving photoengravings. On a plate which is made for offset, whether it is "dry" or conventional offset, the printed matter reads from left to right, the same as on the final sheet. The image is reversed right to left in printing on the blanket and then again comes out reading left to right on the final impression. In proving, it is necessary to use something similar to an offset proof press or to prove on an offset press. As mentioned before, the printer who is to use the plates will often take care of the proving.

I consider this "dry" offset process to be one of the many evolutionary developments that are going forward in our industry, for which we can be thankful. We are seeing our industry progress very rapidly.

However, there is nothing, in my opinion, that can be called revolutionary. It is a process that has been growing gradually and healthfully. It is one which, during the last few years, has attracted a great deal of interest. Some of that interest, I feel, might have come a little earlier to good advantage.

Neither is it as yet a cure-all for many of the troubles and problems we have in the industry. The printing of halftones still possesses the limitations that I have mentioned, and there is not the flexibility through this type of printing that will be found in straight letterpress work. There are many points of technique which need to be refined and which are being refined.★★

TECHNICAL BRIEFS

(Continued from Page 42)

Coated Papers on Offset, (2) Production, and (3) Quality of Print. Some of the factors that influence the quality of print are: Excessive ink, excessive water, excessive impression, blanket not in good condition, cylinder settings and packings not close enough to perfection to obtain uniform surface travel and stocks not suited to offset printing even though they are made and sold for this purpose.

*Adapting Ink to Paper. Al Reynolds, *Share Your Knowledge Review* 11, No. 11, September, 1950, Pages 33-4 (2 pages). The problem of preparing ink for lithography on every kind of paper

reduces itself to a few simple fundamentals. Paper is selected on cost and use requirement. Ink must be chosen to suit the paper. Some papers are unprintable by offset, but marginal papers cause most of the trouble. A plea is made for less tack in inks to provide more latitude. Most of the reduction should be done by the ink maker.

*Printing Inks. *TIPPI* 33, No. 7, July, 1950, Pages 67A-9A (3 pages). A review of quality control tests used in ink manufacture. These include color and strength, consistency, specific gravity, and dispersion. The tests for printability on paper are discussed.

*Paper Selection. Robert P. Long, *Modern Lithography* 18, No. 8, August,

1950, Pages 34-5 and 95 (3 pages). Results of a survey show that the lithographer selects more than 90 per cent of his paper and the customer less than 10 per cent. The figures vary somewhat with different types of paper, namely: Regular Offset, Coated Offset, Bond and Ledger, and Label. Advantages of paper selection by the lithographer are given.

Lithography—General

*Tone Fidelity: The Aim of Lithography. Stuart J. Canter, *American Printer* 131, No. 3, September, 1950, Pages 41-4 (2 pages). A brief summary of some of the factors or variables in camera and platemaking affecting tone reproduction in the lithographic process. Some of LTF's



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developments for lithography, such as; Cronak, Brunak, Sensitivity Guide, Inkometer, and Cellulose Gum, are discussed, and mention is made of their role in tone reproduction.

***Recent Developments in Offset Lithography.** Robert F. Reed. *Western Printer and Lithographer* 7, No. 1, October, 1950, Pages 44-5 and 50 (3 pages). A survey of the more important developments in recent years is given. One development is the reduction of hand correction methods by use of masking methods, densitometers, and electronic color separators. Photo-typesetting machines are now being offered since problems of versatility, justification and correction have been solved. Plate life has been increased by use of bi-metal plates, cellulose gum, and Cronak and Brunak treatments. Developments in dampening mechanisms, arcs, and improved coated papers are mentioned.

Graphic Arts—General

***Accurate Color Control.** Charles F. King. *Inland Printer* 125, No. 4, July, 1950, Pages 40-3 (4 pages). There is as yet no completely satisfactory color measuring instrument available, but greater accuracy of control can be obtained with present instruments than by relying upon visual examination.

Industrial Important Aqueous Coating Fluids. Donald B. Mutton and O. J. Schierholz. *Can. Chem. Process Inds.* 34, 1950, Pages 643-8 (6 pages). The properties of dispersions (clear and pigmented) of soybean alpha protein, Na carboxymethylcellulose, and polyvinyl alc. in the viscosity range of 50 to 250, centipoises are used in the manu. of coated or "glazed" papers, wall papers, and some fancy wrapping papers. The rheological behavior of a material is important in detg. its usefulness for a certain purpose. The aq. solns. of the high-mol. org. compds. studied behave much like true Newtonian liquids over the viscosity range used in ordinary paper coating and printing work. *Chemical Abstracts* 44, No. 19, October 10, 1950, Page 9085 ★★

TRADE PRACTICES

(Continued from Page 33)

says. If a customer requests you to do experimental work, you may charge him but if you do the experimental work on your own initiative, you cannot charge him.

III—SKETCHES AND DUMMIES—In recent years, this trade custom has been sustained by the courts time and time again and it is recommended that every lithographer seek legal relief if it is violated.

IV—DRAWINGS, NEGATIVES AND PLATES—This trade custom provides that art work, drawings, etc., when supplied by the lithographer shall remain his exclusive property unless otherwise agreed in writing. If

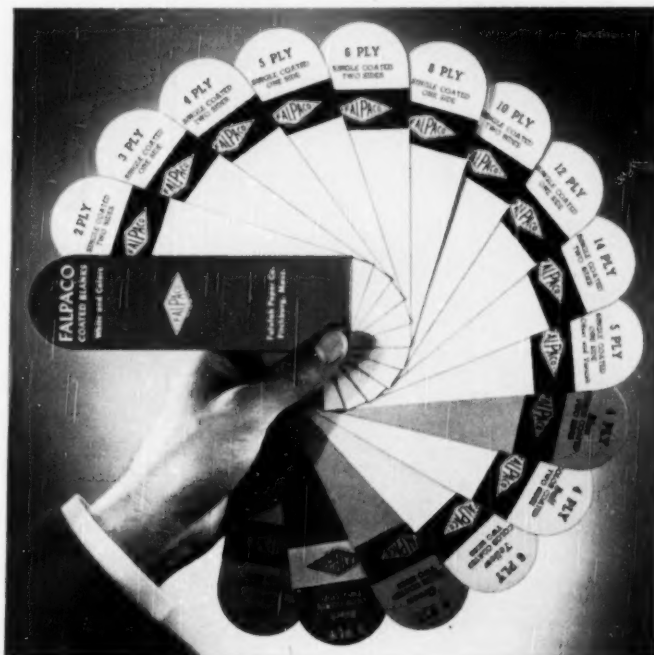
you desire to obtain full benefits from this trade custom then you will want to make sure that you bill your customer only for the final product and not for the miscellaneous items that go into making up that product. It is strongly recommended that your invoices and statements be limited to a description of the job only and that no reference be made to the art work, drawings or plates.

IX—QUANTITIES DELIVERED—This trade custom provides that over runs and under runs shall

be charged or credited to the "customer proportionately." This trade custom does not undertake to define the word "proportionately," but one rule must be established, and that is that you must follow the same system in charging the customer for over runs that you follow in crediting him for under runs.

All of the other trade customs seem to be clear and require no explanation.

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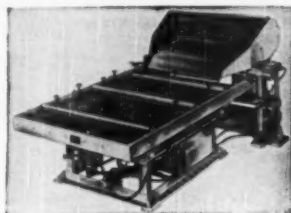
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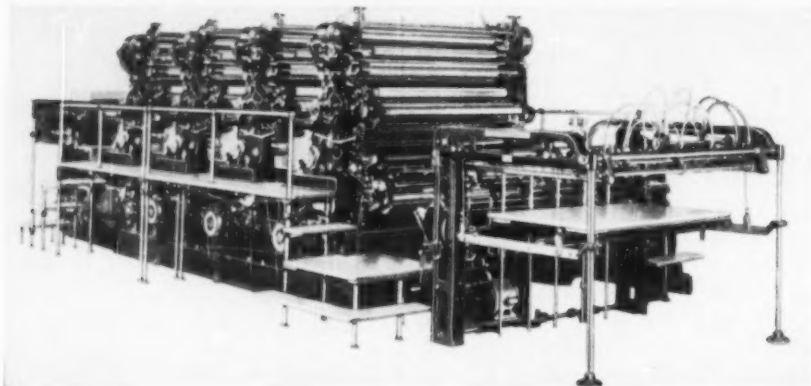
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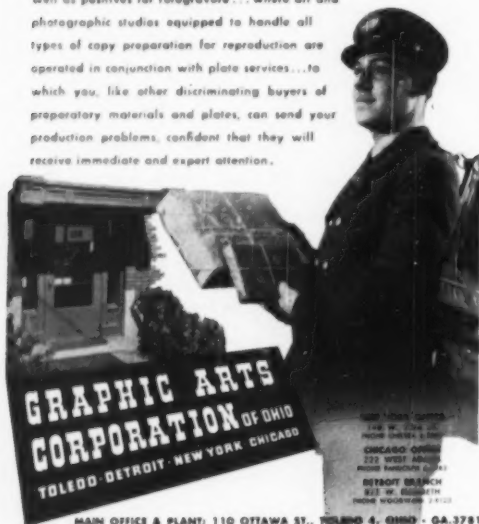
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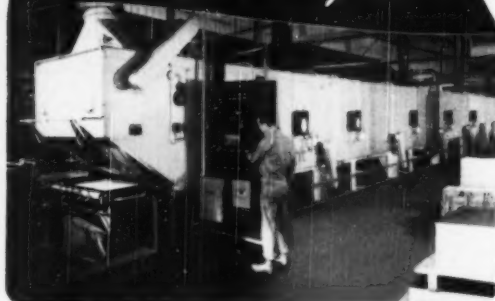
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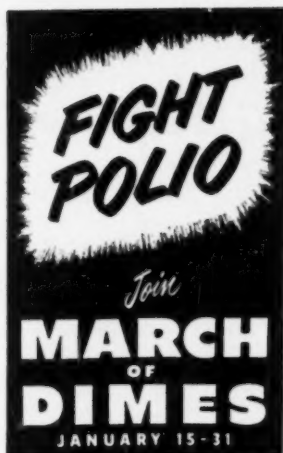
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Eastern Tablet Corp. Albany, recently installed a Lawson drill slotter and a Lawson 52" Electronic spacer cutter.



Craftsmen Add Members

Membership in Chicago Club of Printing House Craftsmen continues to climb. Eleven new members were received at the Nov. 21 meeting, among them being the following representatives of litho plants and suppliers: Earl W. Peters, foreman, production and scheduling dept., Workman Mtg. Co.; Philip J. Spitzer, foreman, offset plate and camera dept., National Press, Inc.; Joseph V. Andelbrandt, supervisor of color, Newman Rudolph Lithographing Co.; Eric R. Hunter, art director, Goes Lithographing Co.; W. Craig Toland, president, and Jack Price Morrow, sales manager, Colloid Lithoplate Co.; and John H. Feldkamp and A. H. Shopnitz, roller technicians, Sam'l Bingham's Son Mfg. Co.

Guest speaker at the meeting was John Key, head of Admiral Screen Print Corp., Chicago, an official of the International Screen Process Printing Assn. Samples of screen printing were exhibited, including some which use the new fluorescent pigments.

Plan Art Exhibition

The Chicago Society of Typographic Arts has announced that its 1951 exhibition will open at the Art Institute March 16 and run through April 15.

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*Not a machine for
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to supplement your
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We specialize in negatives, positives or complete plates for single or multi-color work such as labels, razor blade wrappers, precision instruments on metal or plastic, metal toys, etc.

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OFFSET LITHOGRAPHY

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BALDWIN PRESS WASHERS

Have been standard for twenty-two years. Owing to modernizing of Press design Baldwin Washers have kept pace with new methods by using improved materials in plastic which wash up quicker and cleaner, also protect high finish on metal press rollers by preventing scratching or disturbing surfaces and at the same time assuring long life and blade economy.

Baldwin washers are fully patented and will be protected against infringement.

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Offset Press Engineering

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BROOKLYN, N. Y.

EVERgreen 8-5161

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TOLEDO LITHOGRAIN AND PLATE COMPANY

175 SHEPARD ST. • PHONE, GARFIELD 2576 • TOLEDO 2, OHIO

Practical Men Meet

The Practical Lithographers Group met the evening of December 6th at 75 Varick St., New York City, and discussed the procedure of mechanical gumming of litho plates on the press, the idea being to prevent gum cracks. The method is being developed in several plants whose superintendents are members of the group.

Trade Events

First Annual Offset Lithographic Awards Competition, Exhibition, Architectural League Galleries, 115 East 40 St., New York, Feb. 19-Mar. 3.

Point-of-Purchase Advertising Institute, annual symposium and exhibit, Waldorf-Astoria Hotel, New York, April 3 and 4, 1951.

National Packaging Exposition, American Management Assn., Atlantic City, N. J., April 17-20, 1951.

Technical Assn. of the Lithographic Industry, annual meeting, Deshler-Wallick Hotel, Columbus, Ohio, May 7, 8, 1951.

Natl. Assn. of Litho Clubs, annual convention, Hotel Cleveland, Cleveland, Ohio, May 11, 12, 1951.

Litho Schools

CHICAGO—Chicago Lithographic Institute, Gleason House, 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

ST. LOUIS—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

MINNEAPOLIS—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South, Rochester 8, N. Y.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

PHILADELPHIA—Printing Institute, 1337 N. Broad St., Philadelphia.

WEST VIRGINIA—W. Va. Institute of Technology, Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St., New York 16, N. Y.
National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. Sec'y
317 West 45 St., New York 19, N. Y.
Lithographers National Association
W. Floyd Maxwell, Exec. Dir.
420 Lexington Ave., New York 17, N. Y.
National Association of Litho Clubs
Edward W. Harnish, Pres.
109 Mill St., Lexington, Mass.
Printing Industry of America
James R. Brackett, Gen. Mgr.
719 15th St., N. W., Washington 5, D. C.
International Assn. of Printing House Craftsmen
P. E. Old, Exec. Sec'y
18 E. Fourth St., Cincinnati 2

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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



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down of a thistle."

Straight line...

TO get any place, the shortest distance is a straight line. That's the beauty of air travel. Just like advertising in industry and business publications. Direct to the markets which may or do buy your goods, and without including a lot of other markets of no interest to you whatever, a minimum of waste circulation. Consequently, industrial publication advertising is far less costly, as well as more direct and effective.

For example, if you want to reach the field of lithography direct at low cost and without waste, investigate the possibilities of advertising in

MODERN LITHOGRAPHY
254 WEST 31st STREET NEW YORK 1

Member, Audit Bureau of Circulations

Tale Ends

JOE Hickey, president of the Litho Club of Philadelphia, was being congratulated last month on the arrival of a daughter, his third. A son completes the Hickey brood.

★

The first calendar to reach us for the new year is one bearing the imprint of Rathbun & Bird Co., New York. It's a full color lithographed series of twelve paintings of All-America sports. It bears the copyright of Brown & Bigelow and Christy Walsh. Nice job.

★

The die cutters, mounters and finishers division of the polio fund campaign is headed in New York by David Lansky of Pioneer Mounting and Finishing Co.

★

Fred Pannebaker, Denver lithographer, is currently in the midst of a whimsical direct mail campaign. The first piece was a teaser with very little identification, and this has been followed with a series of small french-fold jobs dealing with aspects of his shop.

★

"Idea Exchange and News Digest" is the title of a little four-page colorful promotion piece mailed last month by The Selwell Co., New York lithographers and printers. It promotes the company indirectly through the medium of offering ideas and tips on producing advertising and printing materials.

★

Ed Whitmore, president of Oberly & Newell Litho, New York, and president of the Point of Purchase Advertising Institute, is becoming known as a piano player of note. We have not been able to learn if the "Missouri Waltz" is in his repertoire.

★

The offset weekly newspaper Glenview Post, Glenview, Ill., launched some months ago by a lettershop man and a Chicago news man, is rolling along quite well. Pressrun now is 1,000.

★

Arthur P. Little, general traffic manager, Dennison Mfg. Co., Framingham, Mass., was elected vice president of the National Association of Shippers Advisory Boards for 1950-51, at the organizations annual meeting in Denver, Colo., Oct. 5.

PLAN FOR QUALITY



"After every detail has been carefully worked out to develop a technically perfect picture, the reproduction should be planned and executed with equal care — usually on genuine coated paper."

Tony Venti

The printing you produce today may last for years. Plan it so that you'll always be proud of it.

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ASHOKAN
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CANFOLD
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ESOPUS TINTS
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Offset-Litho

HI-ARTS LITHO C.15,
ZENAGLOSS OFFSET C.25,
LITHOGLOSS C.15,
CATSKILL LITHO C.15,
CATSKILL OFFSET C.25,
ESOPUS POSTCARD C.25.

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HARRIS Model 458 • Four-color 42 x 58" Offset Press • Also available in single and two-color models

BLUEBLOOD

Here's another Harris press with production in its blood.

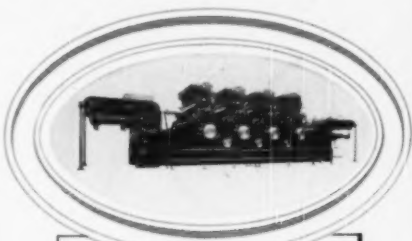
Check the Harris pedigree with pressmen and owners. Ask them about the superior register... about dependability... about quality of print. They are all here in this press, together with operating refinements proved over and over by Harris-equipped plants.

More than that, the speed of this size press has increased 40% since its grandfather's day, twenty years ago. This new model 458 can even deliver 30% more production than its predecessor model!

That's why it takes a *new* Harris to stay out in front of today's competition. What would it mean in your competitive bidding to increase your production by 30%?

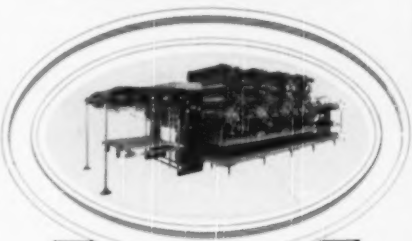
HARRIS-SEYBOLD

GENERAL OFFICES, DEPT. K • CLEVELAND 5, OHIO



Grandsire • HARRIS Model JT

First, four-color offset press. Another case of supplying just what our customers order. They asked for it. Harris built it.



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